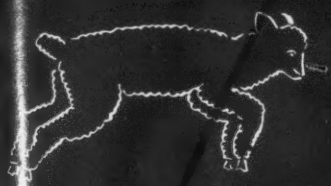


TECHNOLOGY DIGEST



THE

INLAND

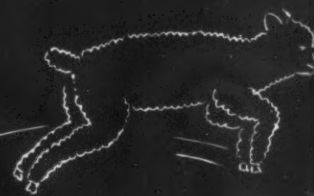


PRINTER



MARCH

1952



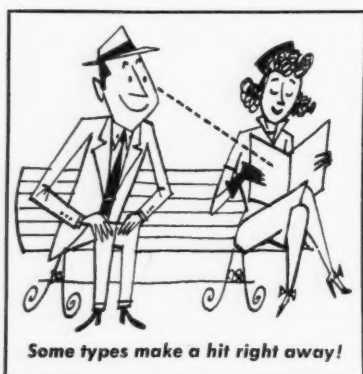
● Production Management Aids ● Old Type Collecting ● Employee Handbooks
Type Talks ● Fine Lithography in Europe ● Determination of Line Lengths

TYPE TALKS BY LINOTYPE

TIMES ROMAN

Across the wide Atlantic . . .

Times Roman was originally designed for *The Times* of London. The new text face proved so popular with readers of this distinguished newspaper that designers and publishers of books and periodicals began to notice the extreme legibility and space economy offered by Times Roman. Late in 1941, several fonts of Linotype Times Roman matrices were flown to this country in a bomber for the Crowell-Collier Publishing Company, publishers of *Collier's*.



New worlds are conquered!

After the new Linotype face appeared in *Collier's* in December of 1941, it naturally aroused interest, and several American newspapers adopted it. But Times Roman didn't stop there. It soon became one of the most popular faces for advertisements, catalogs, brochures and the like, and it has established itself as one of the most useful contemporary type faces for promotional printing.

Why is it so popular?

Take a look at the lower-case *b*'s in the illustration. You needn't be an expert to see what is meant by the "masculine simplicity" of Linotype Times Roman.

The first thing you notice is the change that has been made in the serifs. The usual foot serif is eliminated, and the top serif has been streamlined. The thin lines (hairlines) of the letters are



The basic design objective of Times Roman is maximum legibility with minimum waste of space, as shown in this lower-case letter. Compare it with Garamond and Bodoni.



heavier. And the weight of the curves is concentrated at the top right and bottom left of the letter. With other type faces, it is in these hairlines and curves that the eye-action usually slows down. This isn't the case with Times Roman; the letters are easier to recognize, and the eye moves along with less effort.

One of the biggest advantages of Linotype Times Roman is that it offers the eye equivalent of a larger size, sometimes several points. That's because the "x" height of the lower-case letters (the actual height of the a, c, e, etc.) is greater. For example, look at the specimens shown below:

Times Roman in 9-point size
abcdefghijklmnopqrstuvwxyz

This is 10-point Bodoni Book
abcdefghijklmnopqrstuvwxyz

This is 11-point Caslon Old Face
abcdefghijklmnopqrstuvwxyz

This larger appearance per point size means easier reading. And because Times Roman is a close-fitting, slightly condensed face, your space goes further. Boiled down to benefits, this means you can pack a lot of copy into a little space and still make it legible.

Printers' dream . . .

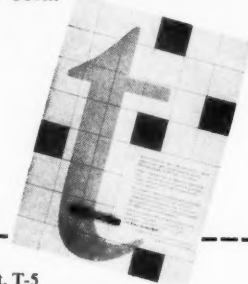
The very reasons Linotype Times Roman is so easy to read make it easy to print, too. The main stems and curves of the letters carry more ink, yet there's plenty of contrast between the thicks and thins. The junctions of the strokes and the serifs are simpler, and therefore less likely to cause trouble in printing.

So select your favorite stock, antique, coated or what have you. Print by letterpress, offset or gravure. You'll get splendid results every time with Times Roman and you'll get the economy of Linotype composition as well.

Full range of sizes . . .

Linotype Times Roman is available in sizes from 5½ to 14 point, in combination with *Italic* and SMALL CAPS, and in the same sizes with **Times Roman Bold**.

We have a handy specimen book that shows you how it looks in any of these sizes. Just mail the coupon below for your free copy! Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, New York.



Dept. T-5
Mergenthaler Linotype Company
29 Ryerson Street
Brooklyn 5, New York

Please send me a free copy of the
Times Roman Specimen Book.

Name

Title

Company

Address

Text set in 9-point Times Roman, 2 point leaded.

Ludlow

*introduces a new italic member to the
versatile Radiant typeface family*

Medium
Medium Italic
Bold

Completion of Ludlow Radiant Bold Condensed Italic further extends the usefulness of this justly popular typeface. The newest addition makes available seven distinctive members of this typeface family, the others already introduced being Radiant Medium, Radiant Medium Italic, Radiant Bold, Radiant Bold Condensed, Radiant Bold Extra Condensed and Radiant Heavy.

Radiant is just as sparkling and brilliant as its name indicates, and represents an original Ludlow contribution to American typeface design. It is modern in every stroke and curve, and combines legibility

... Radiant Bold Condensed Italic

Heavy
Bold Condensed
Bold Extra Condensed

of color contrast with the simplicity of open sans serif design. It is highly readable, and its use marks any advertising or printed piece as most distinctive.

Each Radiant typeface has its own individuality, and imparts the freshness and novelty that add attractiveness and power to your advertising. Because of its remarkable versatility, Radiant continually gains favor with particular typographers and buyers of printing.

Look into the possibilities of this vitally new and most useful typeface family. Specimen showings of any Radiant typeface gladly sent upon request.

Ludlow Typograph Company . . 2032 Clybourn Avenue, Chicago 14, Illinois

Set in members of the Ludlow Radiant family

specify

WESTON'S

25% RAG CONTENT



bonds

WESTON BOND
WESTON OPAQUE BOND
Weston's MERIT BOND
Weston's MERIT OPAQUE
RESEARCH BOND



ledgers

Weston's BLACKSTONE LEDGER
Weston's COURT LINEN LEDGER
APPRAISAL LEDGER



machine accounting

Weston's TYPACOUNT POSTING



index bristols

Weston's TYPACOUNT INDEX
Weston's MERIT INDEX



specialties

WESTON'S OPAQUE SCRIPT • BYWESCO MANUSCRIPT COVER • SUPERIOR MANUSCRIPT COVER

When your paper merchant recommends one of these WESTON 25% rag content papers, he has the best interests of you and your customer in mind. The WESTON name is a guarantee of quality and performance . . . on your presses and in your customer's hands.



BYRON WESTON COMPANY

MAKERS OF PAPERS FOR BUSINESS RECORDS . . . SINCE 1863
DALTON • MASSACHUSETTS

March 1952

Vol. 128

No. 6

The Inland Printer



FIRST PUBLICATION OF ALL THE PRINTING INDUSTRY

In this issue

We're proud this month of our lead article on "Production Management Aids" by Edward Blank, one of the leading printing production engineers in the East. Be sure to read it. There's no more fascinating hobby than collecting old type faces; read how Sylvan Swink does it in the article on page 34. One good source of business many printers may have missed is discussed on page 38 in an article on employee handbooks; read how the Charles Francis Press of New York City did it. If you are a designer of fine printing, then you've no doubt had trouble in determining just how long a line of type should be; Dr. Paul Fisher of the Missouri School of Journalism Linotype School gives you some easy methods for solving the problem on page 40. A number of other good articles and departments, too, so don't miss them!

Next Month

Among other good articles scheduled for the April issue, there's one coming up on estimating, its value and importance; another on color and light in the printing plant; the first of a series on private presses is also on the docket, not to mention one on a typographic workshop conducted by a leading printer. Lots more, too!!

Manuscripts

ALL MANUSCRIPTS should be accompanied by adequate postage for their return. THE INLAND PRINTER will accord them courteous attention and ordinary care but cannot be responsible for unsolicited contributions beyond reasonable limits. Address all manuscripts to THE INLAND PRINTER, 309 W. Jackson Boulevard, Chicago 6, Ill.

Subscription Rates

For the United States: one year, \$5; two years, \$8; three years, \$10; single copy, 45 cents. For Canada: one year, \$6.50; two years, \$9; three years, \$11; single copy, 50 cents. (Canadian funds should be sent to The Inland Printer, Terminal A.P.O. Box 100, Toronto.) Pan-American: one year, \$6; two years, \$10; three years, \$15. Foreign: one year, \$10; three years, \$20. Make checks or money orders (for foreign) payable to Maclean-Hunter Publishing Corporation. Foreign postage stamps not acceptable.

LEADING ARTICLES

	Page
Production Management Aids—By Edward Blank	31
Old Type Collecting—By Sylvan S. Swink	34
Employee Handbooks Provide New Source of Revenue	38
Determination of Line Lengths—By Paul Fisher	40
Type Talks—The ATAA Awards	42
Europe's Lithographers Among Best in World	44
Printers Can Promote Defense Plan	45

REGULAR FEATURES

	Page		Page
Do You Know That	72	Pressroom	59
Graphic Arts in Washington	70	Proofroom	46
Month's News	64	Salesmen's Corner	62
New Literature	78	Scanning the Scene	52
Offset	49	Specimen Review	53
Offset Questions—Answers	51	What's New in Equipment	76

WAYNE V. HARSHA, Editor J. L. Frazier, Consulting Editor

G. Edward Maxwell, Assistant Editor Leslie H. Allen, Eastern Editor

Editorial Offices: 309 West Jackson Boulevard, Chicago 6, Illinois. Telephone: Harrison 7-7890

Joseph J. O'Neill, Manager, 309 West Jackson, Chicago 6, HArrison 7-7890

Cecil Hancock, Production Manager M. A. Whalen, Circulation Manager

William H. Thorn, Eastern Advertising Representative

522 Fifth Avenue, New York City 36, MUrray Hill 2-7888

Don Harway & Company, Pacific Advertising Representative

1709 W. 8th, Los Angeles 17, DUmkirk 2-8576

THE INLAND PRINTER, MARCH, 1952, Volume 128, Number 6. Published monthly by the Maclean-Hunter Publishing Corporation, 309 W. Jackson Blvd., Chicago 6, Ill. Horace T. Hunter, President; Ernest R. Gauley, Vice-President; Ralph K. Davis, Secretary. (Eastern Office: 522 Fifth Ave., New York City.) COPYRIGHTED, 1952, by the Maclean-Hunter Publishing Corporation.

ENTERED AS SECOND-CLASS MATTER, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Additional second-class entry at Lafayette, Indiana, under date of April 30, 1948.



Member Associated Business Papers



Member Audit Bureau of Circulations



How to put your competition in the shade

Print on a Mann press and you've turned out a job that can't be beat.

Here's offset printing at its best—printing that gets—and keeps—the business you want.

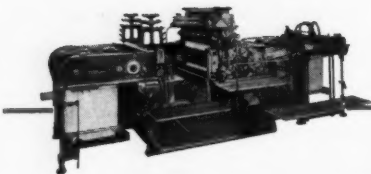
For all Mann presses have exceptional features, many of them exclusive, that assure unrivalled printing quality and register, economical operation, and top production. They are built for durability, easy accessibility, smooth running and ease

of handling. Mann presses are designed to print to exact image length.

The Mann line includes seven one-color, six two-color, and the only sheet-fed offset perfecter press available in this country. ATF provides expert maintenance and service.

Check your ATF representative which Mann press you could own most profitably. AMERICAN TYPE FOUNDERS, 200 Elmora Avenue, Elizabeth B, New Jersey.

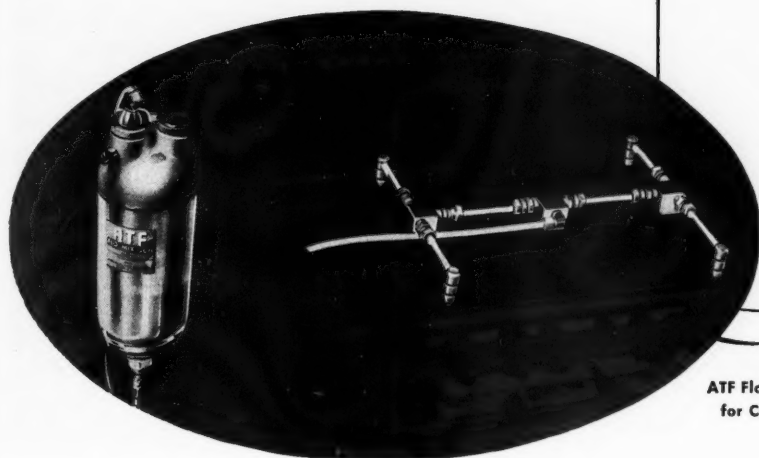
Type face shown is Bodoni



BETTER, MORE PROFITABLE PRINTING FROM THE WIDEST LINE OF PROCESSES

GRAVURE . . . LETTERPRESS . . . OFFSET

Why let "Smudgy" put your profits in the wastebasket?



ATF Flo-Mix Non-Offset Unit
for Chief 29 Offset Press

"Smudgy"—offset waste—shrinks your profits. Get rid of him and watch your profits grow and grow and grow.

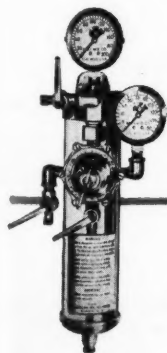
You can do it, too, when you have an ATF Flo-Mix® Non-Offset Unit. For ATF dry powder units are individually engineered for your press, enabling you to deliver high quality jobs at full speed. They banish "Smudgy" from your pressroom.

Since an ATF unit is completely synchronized with your press, powder volume and distribution are carefully controlled

for full sheet coverage. Powder is conditioned for climatic changes by an internal heating element. Elimination from the air line of moisture, oil and oil vapors, is assured by ATF's exclusive new design air filter. All in all, an ATF unit is actually part of your press—positive offset prevention for every printed job.

Ask your ATF representative which ATF Flo-Mix Non-Offset Unit you need.

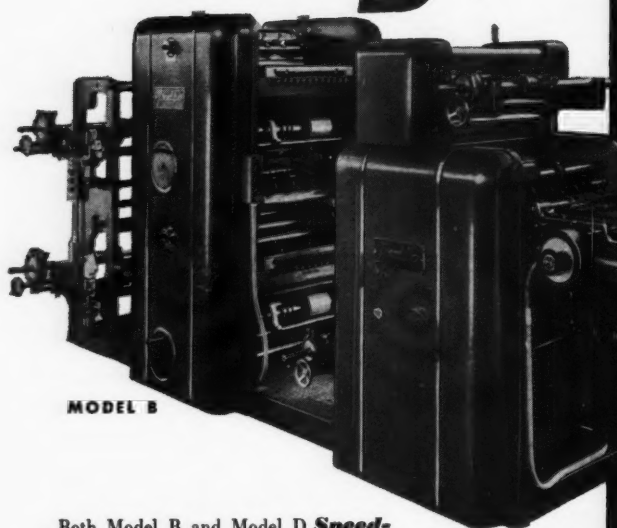
AMERICAN TYPE FOUNDERS, 200 Elmora Avenue, Elizabeth B, New Jersey.



BETTER, MORE PROFITABLE PRINTING FROM THE WIDEST LINE OF PROCESSES...
GRAVURE... LETTERPRESS... OFFSET

Type faces shown are Lydian Bold Condensed, Bodoni Book, Bodoni Bold and Spartan Heavy.

Speed flex



MODEL B

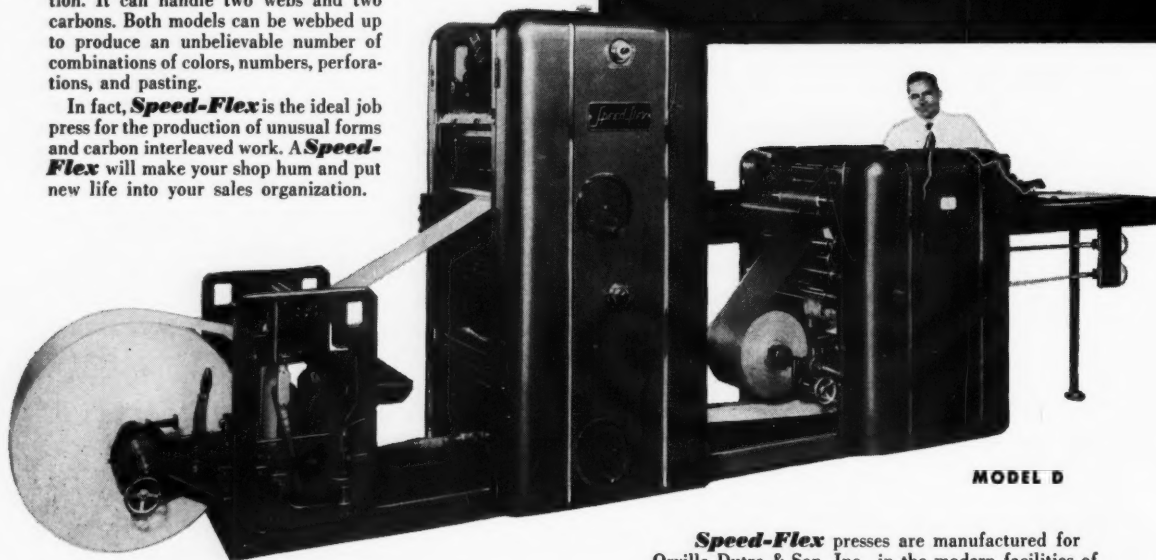
**FASTEST AND
MOST MODERN
JOB PRESS**

...designed to
meet the
requirements
of the
average
printer

Both Model B and Model D **Speed-Flex** presses will print on one or both sides of the paper, number and imprint in an additional color, perforate both ways and attach carbon, and deliver work sheeted to 17" lengths at speeds up to 20,000 per hour.

The Model B **Speed-Flex** will complete a two-part form in one operation. It can handle two webs and two carbons. Both models can be webbed up to produce an unbelievable number of combinations of colors, numbers, perforations, and pasting.

In fact, **Speed-Flex** is the ideal job press for the production of unusual forms and carbon interleaved work. A **Speed-Flex** will make your shop hum and put new life into your sales organization.



MODEL D

For complete information on **Speed-Flex** presses, write or call Orville Dutro & Son, Inc.
1206 Maple Ave., Los Angeles 15, California

SOLD EXCLUSIVELY BY:
ORVILLE DUTRO & SON, Inc.
1206 MAPLE AVE., LOS ANGELES 15, CALIF.
PHONE Richmond 9377

Speed-Flex presses are manufactured for Orville Dutro & Son, Inc., in the modern facilities of Western Gear Works, oldest and largest manufacturer of gear products in the west.

MANUFACTURED BY:

WESTERN GEAR WORKS 

Manufacturers of **PACIFIC-WESTERN** Gear Products

Pacific Gear & Tool Works

Plants: Seattle
San Francisco
Lynwood
(Los Angeles County)
Houston
Representatives:
Portland
Denver
Vancouver, B. C.

5141

clothes make the man

And it's said with equal truth that letterheads clothe the man's correspondence.

To the businessman whose nature it is to seek excellence in all things great and small, the choice of CORRECT BOND is quite a natural one. This fine rag content letterhead is *precisely tailored* to meet such exacting needs.



CORRECT

to the last detail of dress, this businessman models the styles of 1807. His modern contemporary, equally well-groomed, extends his good taste to his letterhead on Correct.

*America's best-dressed letters
greet their friends on*

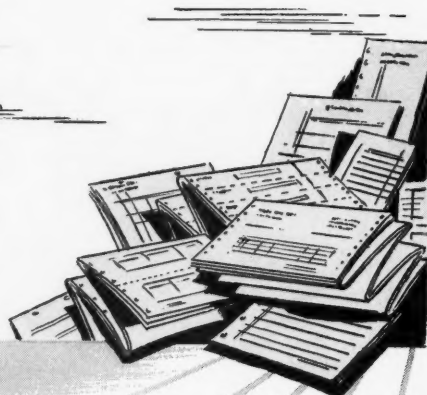
Correct Bond

RAG CONTENT

Also available in nine colors and envelopes to match

HOWARD PAPER MILLS, INC. • AETNA PAPER COMPANY DIVISION • DAYTON, OHIO

Sheet-Fed Printers...



Are You Passing Up These Direct Lines To EXTRA PROFITS?

Get ALL the gravy on snap-outs and continuous forms

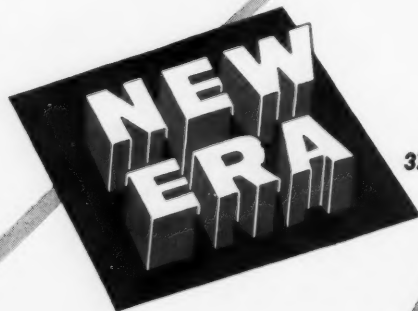
Make a neat extra profit on jobs you used to pass up or farm out—print snap-out and continuous forms. Short run orders of 5,000 to 30,000 sets can be printed in any size, on one NEW ERA Roll-Fed Flat-Bed Multi-Process Press.

Bulletins 11 and 12 show you how one NEW ERA Roll-Fed Flat-Bed Press and auxiliary units can print multicolor jobs on one or both sides with flat electros, type, or rubber plates. It will punch, die-cut, slit, insert, reinforce, patch, eyelet, perforate and number. The finished product is

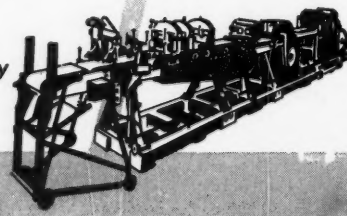
completed in one operation; either cut-off, rewound, or zig-zag folded. You do it on ONE press assembly, with ONE pressman, ONE TIME through the press. Speed? 7,500 an hour, plus!

And what's more, the equipment pays for itself out of extra profits!

So keep ahead of competition! Get more business by printing tickets, labels, office and factory forms, shipping and merchandising forms, and other specialties. Bulletins 11 and 12 tell you how it's done. Write for them today!



Manufacturing Company
371 Eleventh Avenue, Paterson, New Jersey



PLAN FOR QUALITY



Letterpress

HI-ARTS
ASHOKAN
ZENA
CATSKILL
M-C FOLDING
VELVETONE
SOFTONE
ESOPUS TINTS
ESOPUS POSTCARD

Offset-Litho

HI-ARTS LITHO C.15.
ZENAGLOSS OFFSET C.25
LITHOGLOSS C.15.
CATSKILL LITHO C.15.
CATSKILL OFFSET C.25.
ESOPUS POSTCARD C.25

There's a fascination
about the rare and beautiful
which attracts everyone to printed matter
skillfully planned and executed with distinction
—on genuine coated paper such as Cantine's.

Cantine's Coated Papers

THE MARTIN CANTINE COMPANY, Saugerties, N. Y.

Specialists in Coated Papers since 1888. Sold by leading merchants.

Branches: New York and Chicago. (In Los Angeles and San Francisco: Wylie & Davis)

THERE'S A TYPE FACE FOR EVERYBODY



Bodoni * *the Favorite type*

No. 12 OF A SERIES... Types shown are ATF Bodoni and Italic, Bodoni Bold and Italic, Bodoni Book.

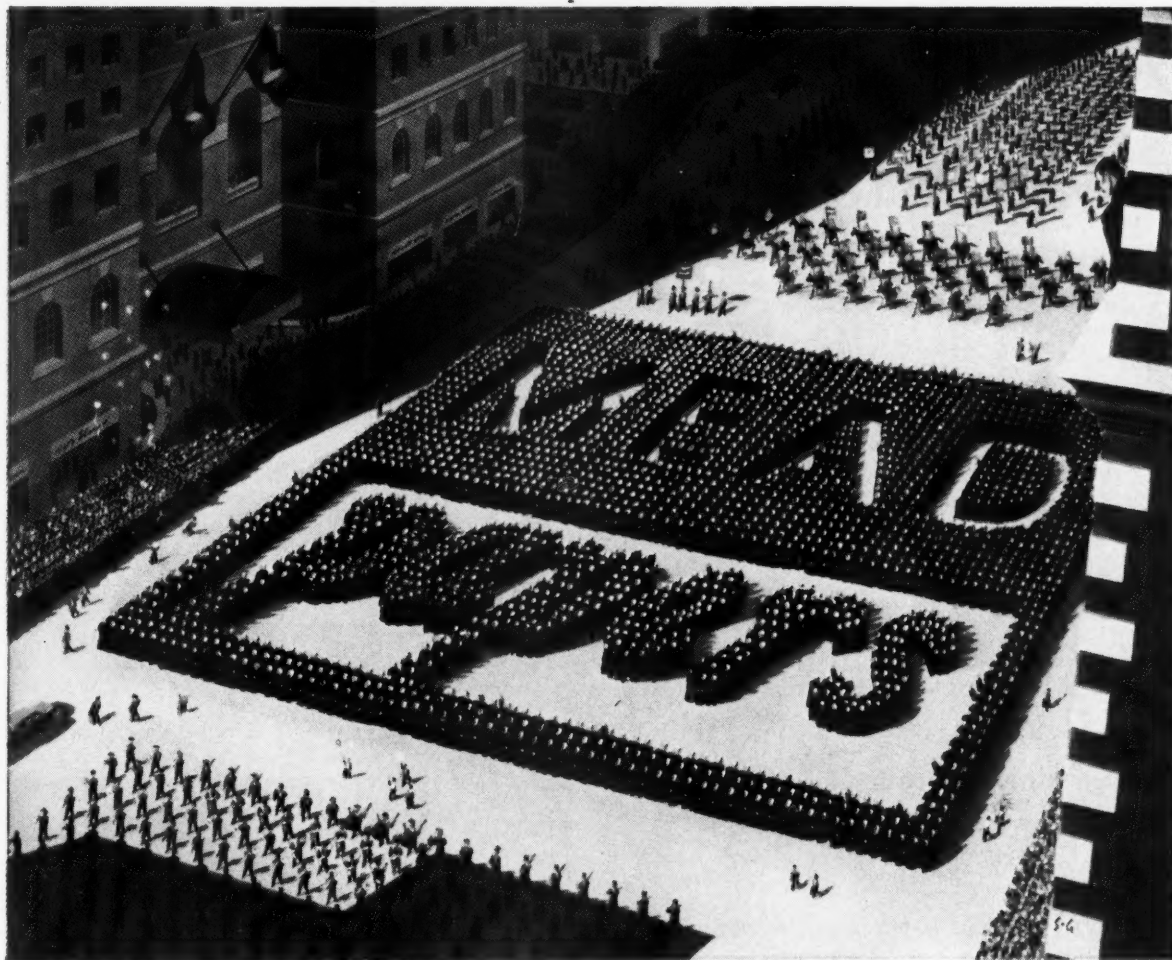
This fine face reflects the brightness and artistic taste of its native Italy; adaptability to modern usage maintains its universal favor. Type beauty begins in the heart and hand of the designer, but it is the expert type founder who provides attractive make-up touches to complement that beauty. Seven Bodonis and 243 other faces share the beauty treatments obtainable only in ATF's exacting foundry casting. ATF type stands on its feet, fits properly, assures uniform height, minimizes make-ready costs, and prints sharp and clean throughout long runs. There's a type face for everybody, and ATF Bodoni is for you. Print foundry type!

Branches in Principal Cities



American Type Founders

200 Elmora Avenue, Elizabeth B, New Jersey



Among experienced buyers and users of printing and lithography, Mead Papers are on the march. So keep this trade-mark in mind when you plan printing for any purpose. It represents the diversified and standard Mead brands of printing papers for every business and advertising use.

Your printer or lithographer, serviced by America's leading paper merchants, knows Mead Papers as among the nation's finest. He specifies them

more and more because of their uniform performance on long runs or short runs, big jobs or little jobs, high-cost jobs or low-cost jobs.

Mead Papers include D&C coated papers and Wheelwright bristols and covers. Among them are surfaces, sizes, weights, and colors to meet every printing need, regardless of purpose or purse.

Mead Papers mean business. Join the parade of those who specify them on every job, every time.

THE MEAD CORPORATION "PAPER MAKERS TO AMERICA"

Sales Offices: The Mead Sales Co., 118 W. First St., Dayton 2 • New York • Chicago • Boston • Philadelphia • Atlanta

ESTABLISHED 1846

T.M. Reg. U.S. Pat. Off.

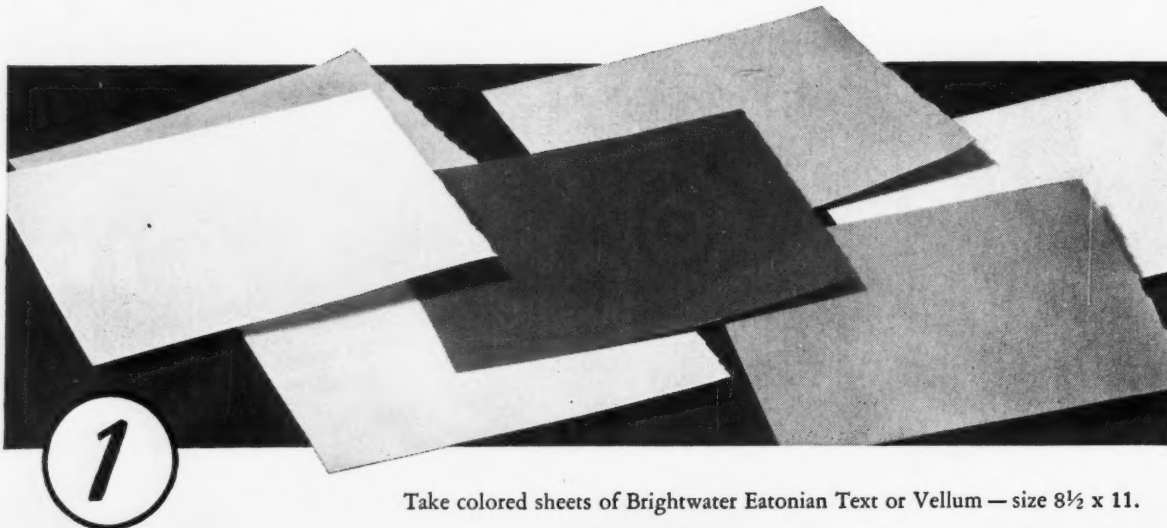
MEAD RICHFOLD ENAMEL
Easy to print, easy to fold, easy to buy, this is a superior coated paper produced for modern letterpress printing.

RICHGLOSS OFFSET ENAMEL
The companion coated for offset lithography brings out contrast in halftones and brilliance of colors.

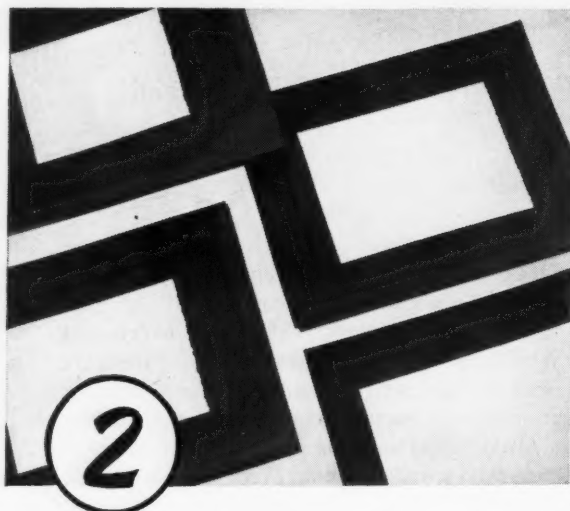
"Mead Papers mean business." That's what full-color advertisements are saying this year to the 1,850,000 readers of two, big national magazines—Time and Business Week.



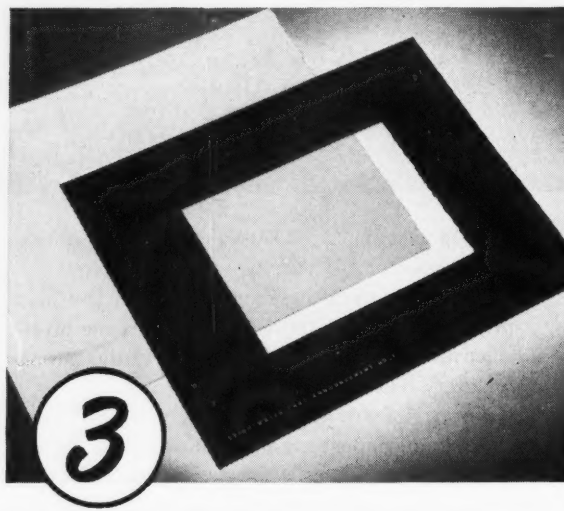
Undecided ABOUT WHAT SIZE AND COLOR TO USE FOR A CARD ANNOUNCEMENT?



Take colored sheets of Brightwater Eatonian Text or Vellum — size $8\frac{1}{2}$ x 11.



Take the Brightwater Card Transparencies
— four standard sizes —



Place the transparencies over the color which you like best and
make your decision regarding the size which suits you best.

For this simple fast method of size and color selection just ask any Brightwater Merchant
for the Brightwater Card Announcement Kit — or write direct to

BRIGHTWATER PAPER COMPANY

11 West Forty-Second Street, New York 18, N. Y.

Mill at Adams, Massachusetts

RAG CONTENT AND SULPHITE BONDS • LEDGER • MIMEOGRAPH • VELLUM • TEXT PAPERS AND COVER WEIGHTS

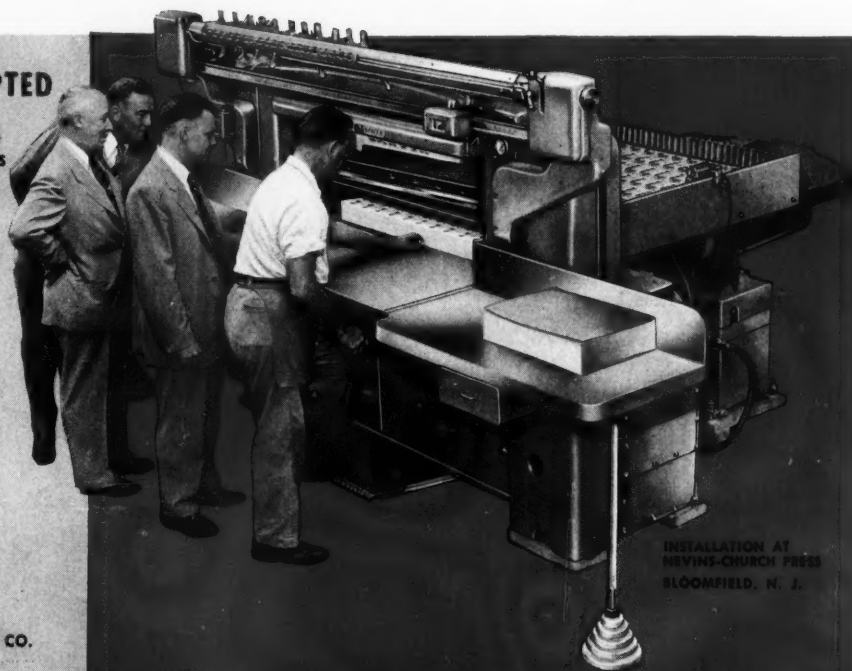
LAWSON 52" ELECTRONIC SPACER CUTTER

Cuts sheets up to 76" in length

TESTED AND ACCEPTED

SOME RECENT INSTALLATIONS Lawson Model 52-T-76 Cutters

- ★ UNITED STATES PRINTING & LITHOGRAPH CO.
Cincinnati, Ohio
- ★ WESTERN PRINTING & LITHOGRAPHING CO.
Poughkeepsie, N. Y.
- ★ MULTI-COLORTYPE CO.
Cincinnati, Ohio
- ★ CUNEO PRESS
Chicago, Ill.
- ★ CONSOLIDATED LITHOGRAPHING CORP.
Brooklyn, N. Y.
- ★ PROVIDENCE LITHOGRAPH CO.
Providence, R. I.
- ★ TAUBER'S BOOKBINDERY, INC.
New York, N. Y.
- ★ MORRIS PAPER MILLS
Morris, Ill.
- ★ NEVINS-CHURCH PRESS
Bloomfield, N. J.
- ★ NORTHWEST PAPER CO.
Cloquet, Minn.



INSTALLATION AT
NEVINS-CHURCH PRESS
BLOOMFIELD, N. J.

No wonder the nation's top lithographers, printers and binders say, "Buy Lawson and you buy the best in cutters." The Lawson 52" cutter (Model 52-T-76) cuts sheets up to 76" in length. The back gauge goes back a full 76" giving you the advantage of splitting various combinations of large sheets, without requiring an 84" cutter. Add the plus values of the LAWSON hydraulically operated clamp and electronic spacer control and you have the best buy in cutters.



E. P. LAWSON CO.

MAIN OFFICE • 426 WEST 33rd ST., NEW YORK

BOSTON • CHICAGO • PHILADELPHIA

170 Summer St.

628 So. Dearborn St.

Bourse Building

EXCLUSIVE DISTRIBUTORS • SALES and SERVICE

HARRY W. BRINTNALL CO. Los Angeles, San Francisco, Seattle, Portland
A. E. HEINSOHN PRINTING MACHINERY Denver, Colo.
SOUTHEASTERN PRINTERS SUPPLY CO. Atlanta, Ga.
SOUTHWESTERN PRINTERS SUPPLY, INC. Dallas, Texas
SEARS LIMITED Toronto, Montreal, Winnipeg, Vancouver

Better to work with



Best to work on



That's why -

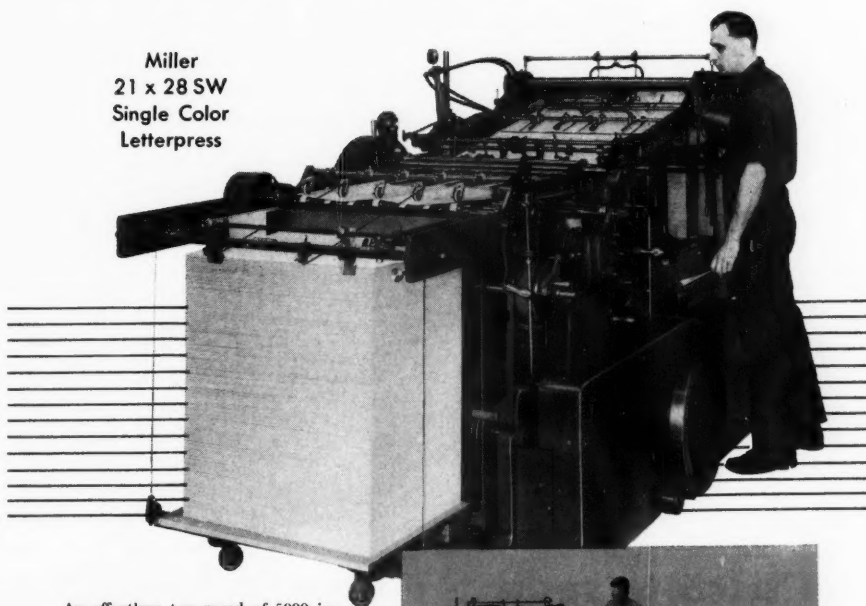
AMERICA DOES BUSINESS ON

NEKOOSA BOND

NEKOOSA-EDWARDS PAPER COMPANY, PORT EDWARDS, WISCONSIN

*Small in physical size
Great in printing capacity*

Miller
21 x 28 SW
Single Color
Letterpress



An effortless top speed of 5000 impressions per hour makes possible high "cruising" speeds where stock and forms permit. Speed combined with the Miller SW's versatile and positive feeder and delivery assures highest possible production on all types of work.

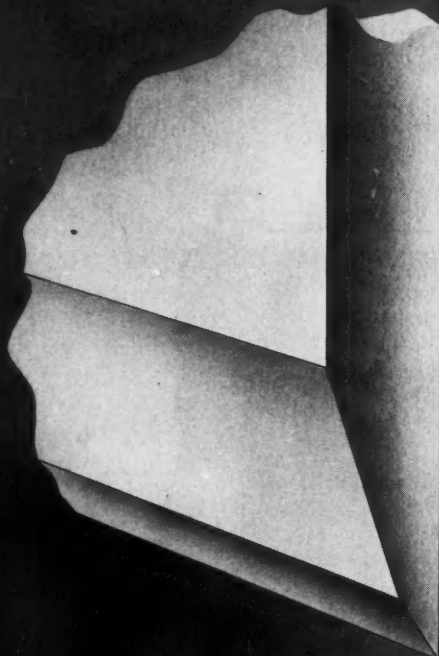
The companion press is the Miller 21 x 28 TW Two-Color Letterpress. These two presses assure their users fine and economical presswork with register and impression unsurpassed by any machine of any size now built, and with distribution equal or superior to that of any press of like size. Write for literature.



MILLER PRINTING MACHINERY CO.
PITTSBURGH 33

1115 REEDSDALE STREET
PENNSYLVANIA

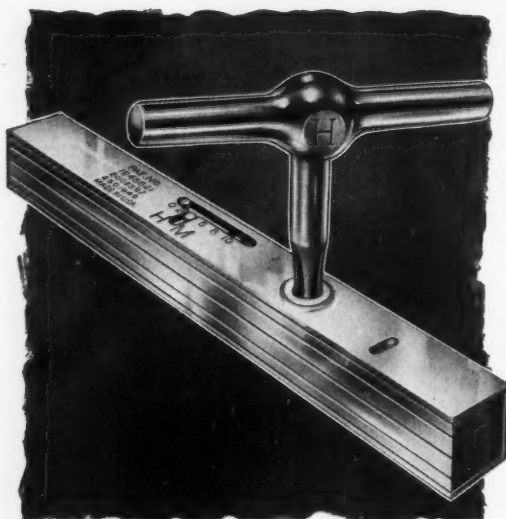
It's a Trick of the Trade



Acetates and Plastics should never be cut with a sharp knife. If large quantities are to be cut, the knife should be ground with two bevels, i.e., first the regular long bevel of 19 degrees and then the second bevel a short one at 26 degrees.

but it's no trick to reduce costly lock-up time with

CHALLENGE[®] HI-SPEED QUOINS



Made in seven sizes. Write for complete details today!

They may cost more at first... but in the long run Challenge Hi-Speed Quoins are the *most economical* quoins you can buy! Figure it this way: Since each Hi-Speed Quoin is, in effect, a series of quoins with a single key, only two quoins are needed for forms that usually require up to eight ordinary quoins. And because they are also self-contained units—there is no time lost hunting for parts.

Considering today's high scale for labor, Challenge Hi-Speed Quoins are responsible for savings... *in dollars and cents*... that are not possible with any other quoins! And you'll get a better lock-up, too. The expansion is powerful and direct—no reglets required... no work-ups. For Press-room Economy you can't beat Challenge Hi-Speed Quoins!

706

THE CHALLENGE MACHINERY CO.



Office, Factories and Show Room:

GRAND HAVEN, MICHIGAN

TRADE-MARK[®] Over 50 Years in Service of the Graphic Arts

DEALERS IN ALL PRINCIPAL CITIES

THE INLAND PRINTER for March, 1952

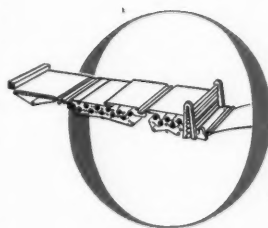
"Oh daddy—I'd love a room like that!"



In the course of each year American families "shop" on an almost unbelievable scale through the pages of more than 3½ billion copies of general and farm magazines. Through no other advertising medium are the nation's products and services presented to so many people so graphically and convincingly as in magazines.

The desire to buy and own these products is also directly stimulated by the colorful packaging and the countless brochures, leaflets, catalogues, and other forms of promotional material that are so essential to building sales. Thus, the printing and publishing industries together are doing a vitally important job in bringing America's manufacturers and merchants closer to their customers.

Oxford Papers are widely accepted by printers and publishers alike because they assure the finer, more faithful reproduction that helps build sales.



OXFORD PAPERS

Help Build Sales



OXFORD PAPER COMPANY
230 Park Avenue, New York 17, N. Y.

OXFORD MIAMI PAPER COMPANY
35 East Wacker Drive, Chicago 1, Ill.

Mills at Rumford, Maine, and West Carrollton, Ohio



OXFORD PAPERS

Help Build Sales

Oxford Papers have a fifty year reputation for helping fine printing to do a better job more profitably. That is why 250,000 tons of these papers are used yearly for magazines, books, brochures, labels, envelopes and business forms, and other printed and converted products. Learn what Oxford coated and uncoated papers can do to add extra effectiveness to your selling-in-print. Locate your nearest Oxford Paper Merchant in the list and get in touch with him today.

IT PAYS TO ASK FOR — AND USE THESE FINE OXFORD AND OXFORD MIAMI PAPERS

COATED PAPERS

Polar Superfine Enamel
Mainflex Enamel
Mainflex Enamel Cover
Mainflex Enamel, Coated One Side
Mainfold Enamel
Mainfold Enamel Cover
North Star Dull Enamel
Seal Enamel
Engratone Coated
Coated Publication Text

UNCOATED PAPERS

Carfax English Finish
Carfax Super
Carfax Eggshell
Wescar Offset
Wescar Satin Plate Offset
Wescar Gloss Plate Offset
English Finish Litho
Super Litho
Duplex Label



OXFORD PAPER COMPANY, 230 Park Avenue, New York 17, N. Y.

MILLS AT RUMFORD, MAINE, AND WEST CARROLLTON, OHIO

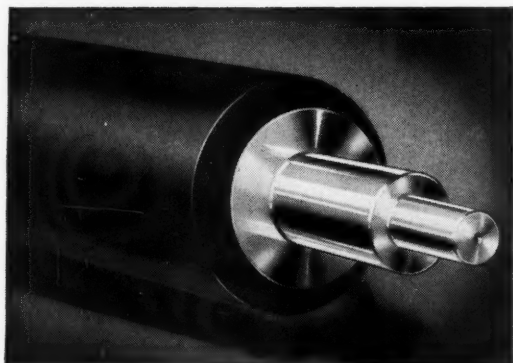
Nation-wide Service Through Oxford Merchants

Albany, N. Y. W. H. Smith Paper Corp.
Atlanta, Ga. Wyant & Sons Paper Co.
Augusta, Maine Carter, Rice & Co. Corp.
Baltimore, Md. The Mudge Paper Co.
Bethlehem, Pa. Wilcox-Walter-Furlong Paper Co.
Boise, Idaho Blake, Moffitt & Towne
Boston, Mass. Carter, Rice & Co. Corp.
Buffalo, N. Y. Franklin-Cowan Paper Co.
Charlotte, N. C. Caskie Paper Co., Inc.
The Charlotte Paper Co.
Chattanooga, Tenn. Bond-Sanders Paper Co.
Chicago, Ill. Birmingham & Prosser Co.
Bradner, Smith & Co.
The Whitaker Paper Co.
Cincinnati, Ohio The Johnston Paper Co.
The Whitaker Paper Co.
Cleveland, Ohio The Cleveland Paper Co.
Columbus, Ohio Scioto Paper Co.
Dayton, Ohio Cincinnati Cordage Co.
The Whitaker Paper Co.
Des Moines, Iowa Birmingham & Prosser Co.
Detroit, Mich. Choep Stevens Paper Co.
Fresno, Calif. Blake, Moffitt & Towne
Hartford, Conn. Green & Low Paper Co., Inc.
Indianapolis, Ind. MacCollum Paper Co.
Jacksonville, Fla. Jacksonville Paper Co.
Kalamazoo, Mich. Birmingham & Prosser Co.
Kansas City, Mo. Birmingham & Prosser Co.
Knoxville, Tenn. Louisville Paper Co.
Lincoln, Neb. Western Newspaper Union
Little Rock, Ark. Roach Paper Co.
Long Beach, Calif. Blake, Moffitt & Towne
Los Angeles, Calif. Blake, Moffitt & Towne
Louisville, Ky. Louisville Paper Co.
Lynchburg, Va. Caskie Paper Co., Inc.
Manchester, N. H. C. H. Robinson Co.
Memphis, Tenn. Louisville Paper Co.
Miami, Fla. Everglades Paper Co.
Milwaukee, Wis. Allman-Christiansen Paper Co.
Sensenbrenner Paper Co.
Minneapolis, Minn. Wilcox-Mosher-Leffholm Co.
Nashville, Tenn. Bond-Sanders Paper Co.
Newark, N. J. Bulkley, Dunton & Co., Inc.
New Haven, Conn. Bulkley, Dunton & Co., Inc.
New York, N. Y. Baldwin Paper Co., Inc.
Bulkley, Dunton & Co., Inc.
Green & Low Paper Co., Inc.
Miller & Wright Paper Co.
The Whitaker Paper Co.
Oakland, Calif. Blake, Moffitt & Towne
Omaha, Neb. Western Paper Co.
Philadelphia, Pa. Atlantic Paper Co.
Wilcox-Walter-Furlong Paper Co.
Phoenix, Ariz. Blake, Moffitt & Towne
Pittsburgh, Pa. General Paper Corp.
Brubaker Paper Co.
Portland, Maine C. H. Robinson Co.
Portland, Ore. Blake, Moffitt & Towne
Providence, R. I. Carter, Rice & Co., Corp.
Richmond, Va. Cauthorne Paper Co.
Rochester, N. Y. Genesee Valley Paper Co.
Sacramento, Calif. Blake, Moffitt & Towne
St. Louis, Mo. Shaughnessy-Kniep-Hawe Paper Co.
Tobey Fine Papers, Inc.
San Bernardino, Calif. Blake, Moffitt & Towne
Salt Lake City, Utah Western Newspaper Union
San Diego, Calif. Blake, Moffitt & Towne
San Francisco, Calif. Blake, Moffitt & Towne
San Jose, Calif. Blake, Moffitt & Towne
Seattle, Wash. Blake, Moffitt & Towne
Sioux City, Iowa Western Newspaper Union
Spokane, Wash. Blake, Moffitt & Towne
Springfield, Mass. Bulkley, Dunton & Co., Inc.
(Div. of Carter, Rice & Co. Corp.)
Mill Brand Papers, Inc.
Stockton, Calif. Blake, Moffitt & Towne
Tacoma, Wash. Blake, Moffitt & Towne
Tampa, Fla. Tampa Paper Co.
Toledo, Ohio Paper Merchants, Inc.
Tucson, Ariz. Blake, Moffitt & Towne
Washington, D. C. The Mudge Paper Co.
Worcester, Mass. C. A. Esty Paper Co.
(Div. of Carter, Rice & Co. Corp.)

OXFORD MIAMI PAPER COMPANY, 35 East Wacker Drive, Chicago 1, Ill.

Dayco Rollers produce superb color printing to express superb product quality for Crosley, Division of Avco Mfg. Co.

PRINTING OF DISTINCTION



We'll make Dayco Rollers to your specifications . . . the special requirements of your special printing problem. And we'll give you positive proof that Dayco Rollers will meet your needs exactly!

Television and radio sets created by Crosley, Division of Avco Mfg. Co., in Cincinnati, offer luxury as well as utility, both at their best. Crosley's printed salesmanship appears in the most luxurious of full color effects . . . produced, naturally, with Dayco Printing Rollers.

In any printing, especially the most difficult, Dayco Rollers are best in all positions . . . ductor, distributor, form. They retain diameter and softness, don't shrink or swell with cold or humidity, remain uniformly tacky, need infrequent washing.

Daycos were the *first* synthetic rollers and are ideal for modern inks. Daycos were the *first* sleeve-type rollers and they can be resurfaced (re-Daycoed) at a fraction of their original cost, for long additional life!

Be sure . . . use Dayco Rollers for *Printing of Distinction!*

DAYTON RUBBER COMPANY • DAYTON 1, OHIO

© D. R. 1952

Dayton Rubber
Since 1905

Pioneers of Improvements
for Better Printing . . .
Dayco Rollers, Blankets,
Color Separators, Fountain
Dividers . . . for Letterpress,
Offset, Newspapers.

M.A.N. POLY automatic cylinder press



*This is it! The precision built
press you've heard so much
about! Delivers top quality
work at 5000 impressions per
hour! Minimum make-ready,
easy to use, economical to run.
Contains many features of
larger, more expensive presses.
Write today for full
information and price.*

*Look
at these
amazing
features:*

CHAIN DELIVERY
4-TRACK BED
SHEET SLOWDOWN
AUTOMATIC OILING
SINGLE SHIFT LEVER
PUSH BUTTON CONTROL
IMPRESSION CONTROL
SUCTION PILE FEEDER
SELF LOCKING CHASES
ROLLER BEARINGS
2-REVOLUTION IMPRESSION
DOUBLE ACTION PYRAMID
INKING SYSTEM
BUILT-IN MOTOR EQUIPMENT
BUILT-IN AUTOMATIC NON-OFFSET
SPRAY GUN
SPEED: MAXIMUM 5000 IMPRESSIONS
PER HOUR

SHEET SIZE

14 1/2" x 20 1/2"

PARTS AND
SERVICE ALWAYS
IMMEDIATELY
AVAILABLE
IF REQUIRED

DISTRIBUTED BY

SHULMAN PRESS SALES, INC. 505 10TH AVE. NEW YORK
CRAFTSMEN MACHINERY CO. 575 ALBANY ST. BOSTON, MASS.
INTERNATIONAL PTG. EQUIP. CO. 540 W. 12TH ST. ST. LOUIS, MO.
CROCKETT MACHINERY CO. 670 N. WILSON ST. CHICAGO, ILL.
SUPERIOR TYPE AND PRINTING CO. 1000 N. ST. TOLEDO, O.
W. H. MAJER 211 ELMWOOD ST. ST. LOUIS, MO.
THE INLAND PRESS CO. 384 McBRIDE ST. ST. LOUIS, MO.
THE INLAND PRESS CO. LTD. TORONTO, CANADA

PARSONS & WHITEMORE INC. ESTABLISHED 1853 10 EAST 40th STREET • NEW YORK 16, N. Y.

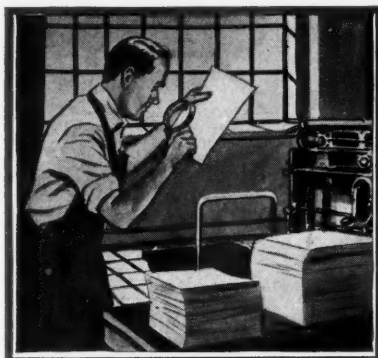
"Here's the Paper the Printer Selected!"

... Says the Engraver

"This printer is cooperative. He insists on proving the plates on the paper to be used for the job. In this instance the paper is Hudson Gloss—so I recommend 120 line screen."



CONSULT THESE SPECIALISTS:



The Printer who has learned from past pressroom performance Hudson Gloss brings out the true quality of the job.



The Engraver recommends the half-tone screen for reproduction and submits proofs on the paper selected for the job.



The Ink Man who recommends and compounds the most practical inks for the job.

HUDSON GLOSS ...

the specialists' choice

Letterpress printers select Hudson Gloss for recipe booklets, broadsides, travel folders and inserts for economical printing of color work . . . it makes their work look better. On your next letterpress job ask your printer about International's Hudson Gloss. International Paper Company, 220 East 42nd Street, New York 17

Teamwork
Pays Off!



International Paper COMPANY
GROUNDWOOD DIVISION

**AGAIN IN
1952...**

Hammermill

**You couldn't stay in business
without your printer**

Whether you're in the field of manufacturing, distribution or retailing, your printer's help is invaluable. He offers expert assistance in designing printing that establishes and holds profitable contacts; the letterheads, bulletins, purchase orders, booklets and business forms that initiate, carry out and record practically every American business transaction.

Your printer helps, too, in designing business printing that saves time and money; helps produce goods and facilitates the internal operations of your business. Rely on his experience. If he recommends printing on Hammermill Bond or some other Hammermill line — as thousands of printers do — you can be sure it's the right paper for you. We'll gladly send on request the "Hammermill Manual of Paper Information," describing all 19 Hammermill lines. Hammermill Paper Company, Erie 6, Pa.

**HAMMERMILL
Papers**

LOOK FOR THE WATERMARK... IT IS HAMMERMILL'S
WORD OF HONOR TO THE PUBLIC

*The printer lays the tracks of paper
on which America's business runs*

You can obtain business printing on Hammermill papers whenever you see the shield in a printer's window. Let the shield sign be your guide to printing satisfaction.

Builds Good Will for You...



with this dramatic bleed page, in four colors, in the March 29 issue of *The Saturday Evening Post*. This striking advertisement reminds America's businessmen, "You Couldn't Stay in Business Without Your Printer"—the theme that has proved so effective in building prestige and local recognition for printers throughout the land. Now again, this unusual promotion is specially designed to bring extra good will and long-term business to you.

HAMMERMILL AGENTS

Check this list for your nearest Hammermill Agent. He'll be glad to co-operate in every possible way in serving your needs.

ALABAMA

Birmingham...Strickland Paper Co., Inc.
Montgomery...S. P. Richards Paper Co.

ARIZONA

Phoenix...Zellerbach Paper Co.

ARKANSAS

Little Rock...Western Newspaper Union

CALIFORNIA

Fresno...Zellerbach Paper Co.
Los Angeles...Zellerbach Paper Co.
Oakland...Zellerbach Paper Co.
Sacramento...Zellerbach Paper Co.
San Diego...Zellerbach Paper Co.
San Francisco...Zellerbach Paper Co.
San Jose...Zellerbach Paper Co.
Stockton...Zellerbach Paper Co.

COLORADO

Denver...Carpenter Paper Company
Pueblo...Carpenter Paper Company

CONNECTICUT

Hartford...Green & Low Paper Co., Inc.
Hartford...The Rourke-Eno Paper Co.
New Haven...The Rourke-Eno Paper Co.
New Haven...Storrs & Bement Co.

DISTRICT OF COLUMBIA

Washington...R. P. Andrews Paper Co.

FLORIDA

Jacksonville...Virginia Paper Co., Inc.
Miami...E. C. Palmer & Co., Ltd.
Tampa...E. C. Palmer & Co., Ltd.

GEORGIA

Atlanta...S. P. Richards Paper Co.
Atlanta...Wyant and Sons Paper Company

IDAHO

Boise...Zellerbach Paper Co.
Pocatello...Carpenter Paper Company

ILLINOIS

Champaign...Crescent Paper Co., Illinois Div.
Chicago...Chicago Paper Co.
Chicago...Bradner Smith & Co.
Chicago...Swigart Paper Co.
Decatur...The Decatur Paper House, Inc.
Peoria...Peoria Paper House, Inc.
Quincy...Irwin Paper Co.
Springfield...The Capital City Paper Co.

INDIANA

Fort Wayne...Butler Paper Co., Inc.
Indianapolis...Crescent Paper Co.

IOWA

Des Moines...Carpenter Paper Company
Des Moines...Western Newspaper Union
Sioux City...Carpenter Paper Company
Sioux City...Western Newspaper Union

KANSAS

Topeka...Carpenter Paper Company
Topeka...Midwestern Paper Co.
Wichita...Western Newspaper Union

KENTUCKY

Louisville...Miller Paper Co., Inc.
Louisville...Southeastern Paper Co., Inc.

LOUISIANA

New Orleans...E. C. Palmer & Co., Ltd.
Shreveport...Western Newspaper Union

MAINE

Bangor...Brown & White Paper Company
Portland...C. M. Rice Paper Co.

MARYLAND

Baltimore...The Baxter Paper Company
Baltimore...O. F. H. Warner & Co.
Hagerstown...Antietam Paper Co., Inc.

MASSACHUSETTS

Boston...Carter, Rice & Co. Corp.
Boston...Storrs & Bement Co.
Springfield...Bulkley, Dunton & Company
Springfield...The Paper House of New England
Worcester...Esty Paper Co.
DIV. OF CARTER, RICE & COMPANY CORPORATION

MICHIGAN

Detroit...Beecher, Peck & Lewis
Flint...Beecher, Peck & Lewis
Grand Rapids...Carpenter Paper Company
Lansing...The Dudley Paper Co.
Saginaw...The Dudley Paper Co.

MINNESOTA

Duluth...John Boshart Paper Company
Minneapolis...The John Leslie Paper Co.
Saint Paul...The John Leslie Paper Co.

MISSISSIPPI

Jackson...Jackson Paper Company
Meridian...Newell Paper Company

MISSOURI

Kansas City...Carpenter Paper Company
Kansas City...Midwestern Paper Co.
Saint Louis...Beacon Paper Company
Saint Louis...Tobey Fine Papers, Inc.
Springfield...Springfield Paper Co.

MONTANA

Billings...Carpenter Paper Company
Great Falls...The John Leslie Paper Co.

NEBRASKA

Lincoln...Carpenter Paper Company
Lincoln...Western Newspaper Union
Omaha...Carpenter Paper Company
Omaha...Western Paper Company

NEVADA

Reno...Zellerbach Paper Co.

NEW HAMPSHIRE

Concord...C. M. Rice Paper Co.

NEW JERSEY

Newark...Henry Lindenmeyr & Sons
Trenton...Henry Lindenmeyr & Sons

NEW MEXICO

Albuquerque...Carpenter Paper Company

NEW YORK

Albany...Hudson Valley Paper Co.
Buffalo...The Alling & Cory Co.
Buffalo...Hubbs & Howe Company
New York...The Alling & Cory Co.
New York...Beekman Paper Company, Inc.
New York...Bulkley, Dunton & Company, Inc.
New York...Green & Low Paper Co., Inc.
New York...Lathrop Paper Co., Inc.
New York...Henry Lindenmeyr & Sons
New York...Miller & Wright Paper Co.
New York...Reinhold-Gould, Inc.
New York...Union Card & Paper Co.
Rochester...The Alling & Cory Co.
Rochester...Hubbs & Howe Company
Syracuse...The Alling & Cory Co.
Troy...Troy Paper Corporation
Utica...The Alling & Cory Co.

NORTH CAROLINA

Charlotte...Caskie Paper Co., Inc.
Raleigh...Eppe-Fitzgerald Paper Co., Inc.

NORTH DAKOTA

Fargo...The John Leslie Paper Co.
Fargo...Western Newspaper Union

OHIO

Akron...The Alling & Cory Co.
Cincinnati...The Diem & Wing Paper Co.
Cleveland...The Alling & Cory Co.
Cleveland...The Petrequin Paper Co.
Columbus...The Central Ohio Paper Co.
Toledo...The Central Ohio Paper Co.

OKLAHOMA

Oklahoma City...Carpenter Paper Company
Oklahoma City...Western Newspaper Union
Tulsa...Taylor Paper Co. of Oklahoma
Tulsa...Western Newspaper Union

OREGON

Eugene...Zellerbach Paper Co.
Portland...Zellerbach Paper Co.

PENNSYLVANIA

Allentown...Lehigh Valley Paper House
Allentown...DIV. S. WALTER, INC.
Erie...The Daka Paper Company
Erie...Durico Paper Company
Harrisburg...Johnston, Keffer & Trout

PENNSYLVANIA (Continued)

Philadelphia...Paper Merchants, Inc.
Philadelphia...The Thomas W. Price Co.
Philadelphia...The J. L. N. Smythe Company
Philadelphia...D. L. Ward Co.
Pittsburgh...The Alling & Cory Co.
Reading...Garrett-Buchanan Company
Scranton...Megargee Brothers, Inc.
York...Andrews Paper House of York

RHODE ISLAND

Providence...R. L. Greene Paper Co.

SOUTH CAROLINA

Columbia...Eppe-Fitzgerald Paper Co., Inc.

SOUTH DAKOTA

Sioux Falls...The John Leslie Paper Company

TENNESSEE

Chattanooga...Southern Paper Company, Inc.
Knoxville...Southern Paper Company, Inc.
Memphis...Taylor Paper Co.
Nashville...Clements Paper Co.

TEXAS

Amarillo...Carpenter Paper Company
Austin...Carpenter Paper Company
Dallas...Carpenter Paper Company
Dallas...E. C. Palmer & Co., Ltd.
El Paso...Carpenter Paper Company
Fort Worth...Carpenter Paper Company
Harlingen...Carpenter Paper Company
Houston...Carpenter Paper Company
Houston...E. C. Palmer & Co., Ltd.
Lubbock...Carpenter Paper Company
San Antonio...Carpenter Paper Company

UTAH

Ogden...Carpenter Paper Company
Salt Lake City...Carpenter Paper Company
Salt Lake City...Western Newspaper Union
Salt Lake City...Zellerbach Paper Co.

VIRGINIA

Lynchburg...Caskie Paper Co., Inc.
Norfolk...Eppe-Fitzgerald Paper Co., Inc.
Richmond...Eppe-Fitzgerald Paper Co., Inc.
Richmond...Richmond Paper Co., Inc.

WASHINGTON

Seattle...Zellerbach Paper Co.
Spokane...Zellerbach Paper Co.
Tacoma...Standard Paper Co.
Walla Walla...Zellerbach Paper Co.

WEST VIRGINIA

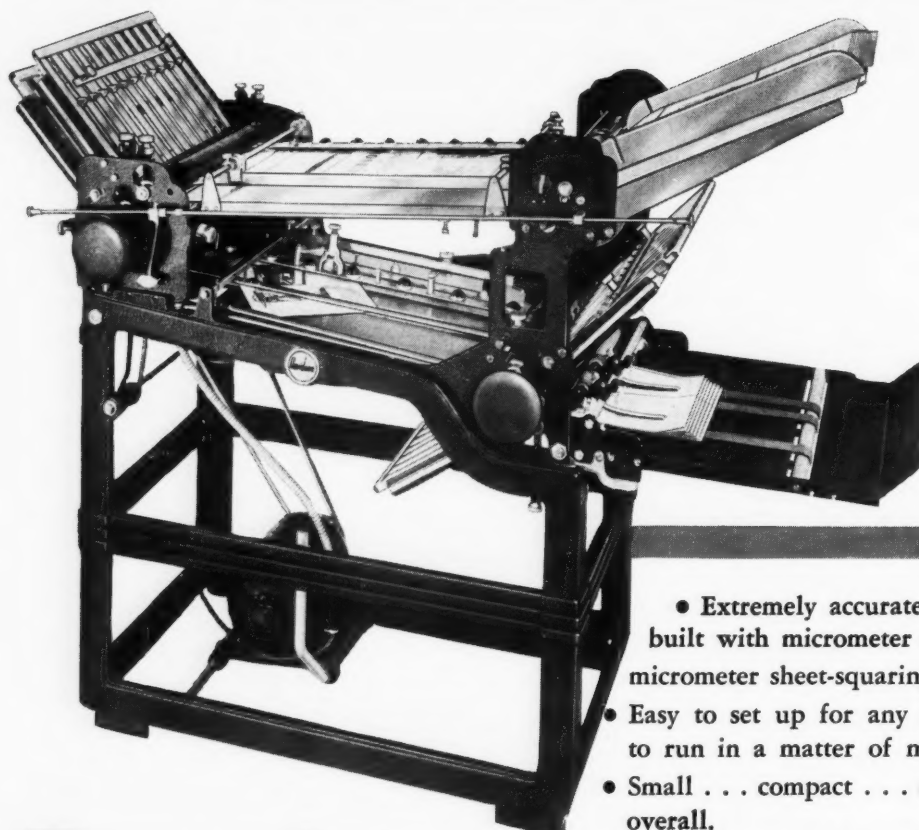
Charleston...Cocpo Papers, Inc.
Clarksburg...R. D. Wilson Sons & Co.

WISCONSIN

Milwaukee...The Bauer Paper Company

HAMMERMILL PAPER COMPANY

Does right angle folding **FASTER**
than any other folder . . .
and at **LOWER COST**



Davidson

MODEL 133
FOLDING MACHINE

DAVIDSON CORPORATION
A SUBSIDIARY OF
MERGENTHALER LINOTYPE COMPANY
1044-60 WEST ADAMS ST., CHICAGO 7, ILL.

- Extremely accurate . . . precision-built with micrometer adjustments . . . micrometer sheet-squaring guide.
- Easy to set up for any job . . . ready to run in a matter of minutes.
- Small . . . compact . . . only 25" x 63" overall.
- Delivers a multitude of one, two, three and four parallel and right angle folds.
- Folds a wide variety of stock in sizes up to 14" x 20".
- Modestly priced . . . available on convenient terms.
- Sold and serviced by branches and agencies in principal cities.

That's why more and more printers are depending upon Davidson Folders to cut costs and speed up production. Want details? Write.

ASK FOR A DEMONSTRATION



*Goldfinch, by Allan D. Cruickshank
from National Audubon Society*

Spreading the word around

About the quality of St. Regis Enamel Printing Papers—papers that lie flat, hold register and assure photograph-like reproductions.

The Cellugloss line is designed for both letterpress and offset lithography where the ultimate in good impression is desired.

Printers and lithographers who take pride in producing quality work with the minimum of waste find the Imperial line ideal for catalogs, folders, broadsides, booklets, inserts and bulletins.

Pliable is the line for Mr. Printer or Lithographer to establish as standard for the average job where quality and production must run hand in hand.

This complete line of improved Enamel Printing Papers is available from leading Paper Merchants throughout the country. Ask them for samples.

*Printing, Publication and
Converting Paper Division*

ST. REGIS
SALES CORPORATION

FROM FOREST TO FINISHED SHEET

...St. Regis exerts close control of quality. With its own forest, complete paper-making facilities, and varied resources, it has what it takes to produce... *"fine paper for fine printing"*

ENAMEL PRINTING PAPERS

Cellugloss

Enamel C2S
Enamel Cover C2S
Litho C1S

Imperial

Enamel C2S
Enamel Cover C2S
Offset Enamel C2S
Litho C1S

Pliable

Enamel C2S
Offset Enamel C2S
Litho C1S



Sales Subsidiary of St. Regis Paper Company
230 Park Avenue, New York 17, N. Y.
230 N. Michigan Avenue, Chicago 1, Ill.
218 Martin Brown Bldg., Louisville 2, Ky.

NEW PACKING TOP SHEET CUTS DOWN-TIME, IMPROVES QUALITY, RETURNS ITS COST IN BIG SAVINGS!



Tested and proved superior by largest printers and publishers—now available to all printers everywhere!

Travel Grip—a patented, plastic-coated Packing Top Sheet—has remarkable qualities of tremendous importance to printers. Important in *quality*. Important in *top press* performance. Important in *profits*!

Travel Grip is superior in 17 ways—all of which we will be pleased to describe. Basically, however, the superiorities boil down to these three big points:

1 In carefully controlled tests TRAVEL GRIP cut down-time for top sheet changes by lasting 5 to 10

times as long as ordinary top sheet!

2 Surface quality and resiliency of TRAVEL GRIP make it easier to achieve finest work regardless of your type of equipment!

3 When used as recommended TRAVEL GRIP pays for itself in substantial savings!

If these benefits interest you—and surely they must!—contact your paper merchant or printing supply jobber, or write us for more information. It is not a day too soon to enjoy the benefits of this truly remarkable Packing Top Sheet.



The Miami Valley Coated Paper Company

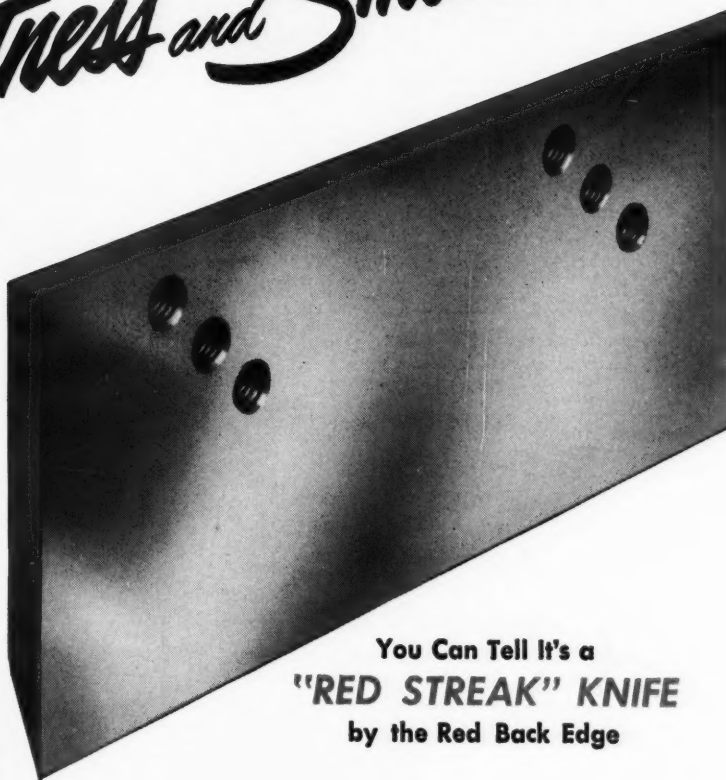
FRANKLIN, OHIO

LICENSED BY BISHOP-STANSSELL AS SOLE MANUFACTURERS OF TRAVEL GRIP

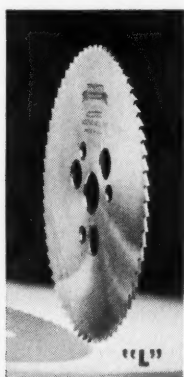
Get **SIMONDS** for *Straightness and Smoothness*

...in cutting Paper

You get straight, clean cuts with Simonds "Red Streak" Paper Knives because thickness of knife and straightness of cutting edge are exactly uniform from end to end ... because accurate grinding insures correct taper and face clearance ... and because Simonds special "mirror-finish" on the all-important face-side eliminates drag against stock. What's more, Simonds Special S-301 Steel means longer life for the cutting edge and fewer trips to the grinder. Call your Simonds distributor or printing supply house.



You Can Tell It's a
"RED STREAK" KNIFE
by the Red Back Edge



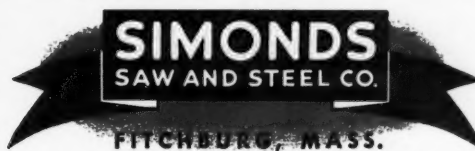
... and in cutting Metal and Wood

Each of these 5 standard styles of SIMONDS "Red Streak" Graphic Arts Saws is designed for a specific use by printers, newspapers, stereotypers, engravers and electrotypers. Each is accurately made of Simonds edge-holding steel to the exact specifications of each machine manufacturer. So if you want the fastest, smoothest cutting on any job, get "Red Streak" Saws from your Simonds distributor or printing supply house.

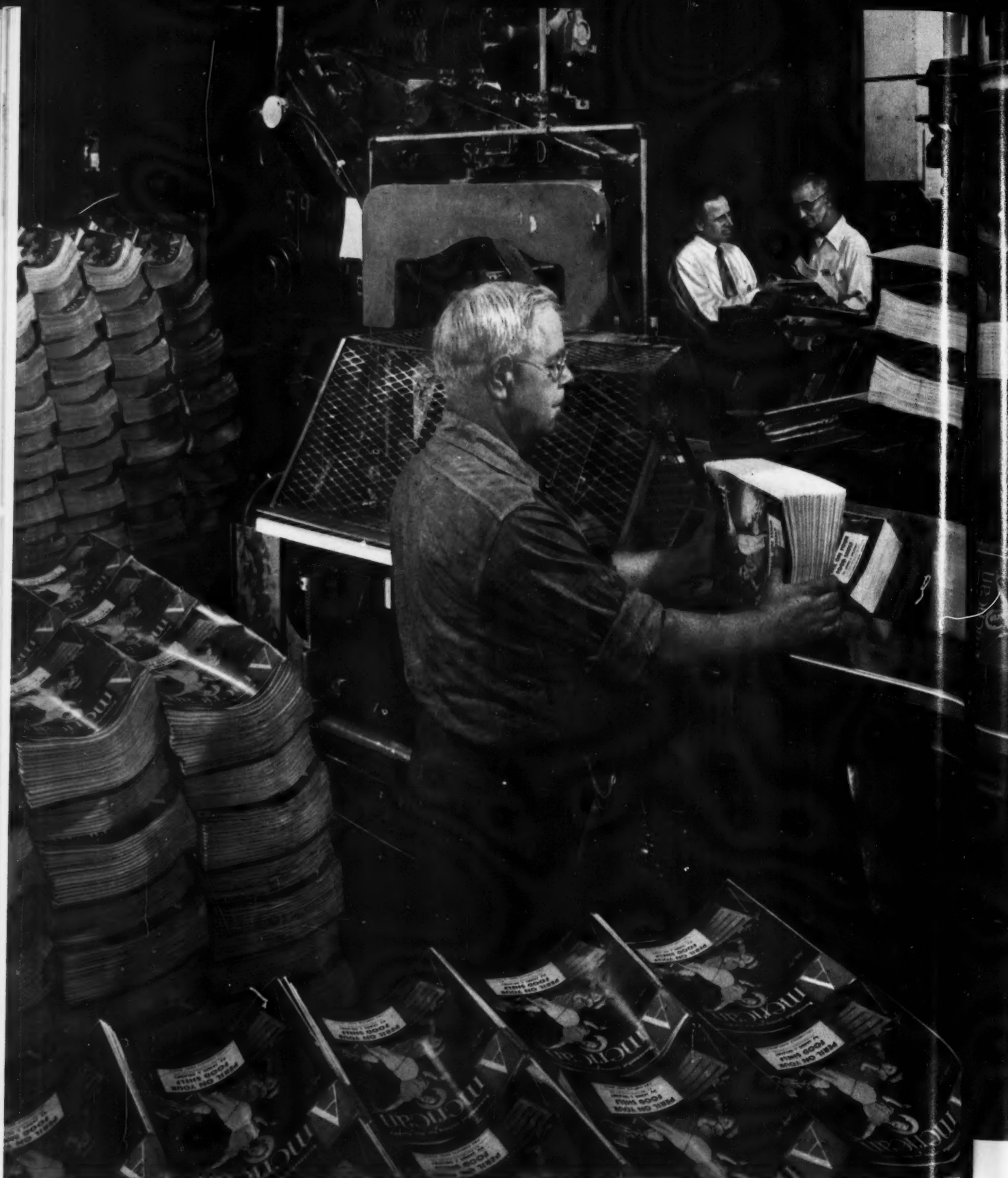


"RED STREAK" GRAPHIC ARTS SAWS

STYLE L for cutting Linotype, Intertype, Ludlow slugs and shell stereo plates; STYLE S for cutting or trimming type-high stereos and machine-cast furniture; STYLE W for cutting wood only — blocks, furniture, reglet, etc.; STYLE B for cutting copper, zinc and brass plates and rule; STYLE C for cutting copper and general all-around printer's use.




Factory Branches in Boston, Chicago, San Francisco,
and Portland, Ore. Canadian Factory in Montreal, Que.



ONE OF A BATTERY OF REYBOLD MODEL 4VA CONTINUOUS TRIMMERS AT CROWELL-COLLIER, SPRINGFIELD, OHIO • COLOR PHOTOGRAPH BY CORNELIUS

fine graphic arts equipment . . . for everybody's profit



for the man at the feeder... profit

The operator simply places piles of books in the conveyor trough of a Seybold continuous trimmer—from then on, it feeds, clamps, cuts and delivers the fully trimmed books with mechanical precision. Seybold has made this job safer than ever—just one of the ways in which the operator profits.

for the bindery superintendent... profit

With nothing complicated to get out of order, maintenance on a Seybold trimmer is minimized. Easy adjustments permit quick changes from one size book to another. Rugged construction and simplicity of action step up the cutting tempo, and the bindery manager profits from a steady flow of finished work at high speed.

for the publisher... profit

Like all Harris-Seybold equipment, the continuous trimmer is designed and built for the fast production pace in today's printing and publishing plants. It delivers in volume and on schedule—trims costs as neatly as it trims books. It's the kind of equipment that shows more profit for the owner.

for the man-in-the-street... profit

He may not know a continuous trimmer from a pair of scissors, but every consumer has seen a printed piece, a book, or a magazine that came from Harris-Seybold equipment. And the consumer profits from the information and ideas brought to him by the graphic arts.

✓ ✓ ✓

Commercial printing profits everyone, and we're proud to be suppliers to the industry: continuous book trimmers, power cutters, paper drills, rotary lithographic presses, rotary letterpresses, litho-chemicals, and other fine graphic arts equipment. Service centers in all principal cities.
Harris-Seybold Company, 4510 East 71st Street, Cleveland 5, Ohio.

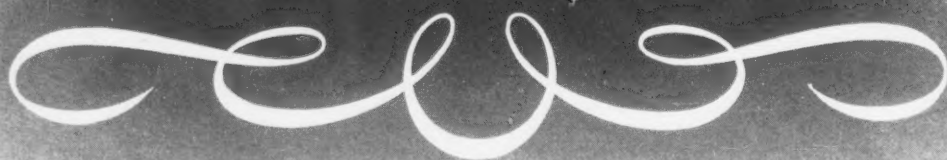
HARRIS-SEYBOLD

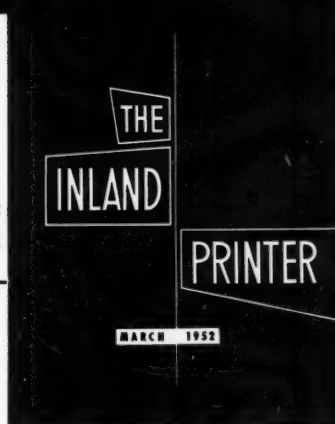


QUALITY...

in printing is never an accident. It is always the result of firm intention, sincere effort, intelligent direction and skillful execution . . .

Quality in printing represents the wise choice of many alternatives and the cumulative experience of many craftsmen. It demonstrates the success of a determined purpose.





Production

MANAGEMENT AIDS

★ Production management aids is an extremely important topic in this day of high costs. We can all appreciate that because of the short work week, the many fringe benefits in our wage contracts, the high hourly wages paid to our craftsmen, and the steadily increasing costs of our outside purchases, it is essential that we increase our production to keep us from attempting to pass on to our customers all of our cost increases which we know would result in losing many orders.

How to bring about this increased production is uppermost in the minds of all of us connected in any way with production management. There certainly isn't any set formula, list or rules and regulations, nor can we "go by the book" in seeking a greater output in our printing plants without adding equipment and personnel. Every plant has its own individual production problems with different methods and equipment and different products, and every plant requires a different approach to what we could call "Utopia," or "maximum production at minimum cost." However, one thing we can be sure of, the men in the shops of today will not produce any more than the men in the shops of yesterday unless they are given better planning, better tools, better surroundings and better equipment. Our approach to Utopia then should be to definitely give the men in the shops of today all of these advantages if we expect him to produce more.

As assistant foremen, foremen, superintendents and managers of printing plants we are constantly seeking production management aids to enable us to obtain maximum output at minimum cost. We exchange information in our association with other printing executives and we all gain thereby.

Because of short work week, fringe benefits in wage contracts, high wages, increasing cost of materials, printers must improve production to keep customers

By Edward Blank

Plant Manager, Rogers-Kellogg-Stillson, Inc., New York City

One common fault of many production management executives is that after learning of some worthwhile production management aid they fail to retain the idea or investigate it further and it becomes valueless. A suggestion that I would like to offer is to briefly make a note of these aids and carefully investigate them.

I use a Wheeldex file system which enables me to file hundreds of ideas under their proper headings of Accounting, Bindery, Composing Room, Estimating and Billing, General Office, General Plant, Maintenance, Order Writing, Paper, Platemaking - Letterpress and Platemaking-Litho, Planning, Pressroom-Letterpress and Pressroom-Litho, Purchasing, Sales and Advertising, Litho Preparation, and Scheduling. I always carry a few blank cards from this file with me and I jot down any idea that sounds valuable to me when I learn of it, one idea to each card.

After discussing the thought with the persons in the plant most concerned with that particular production aid we will investigate it further if any of us believe it has any potential value. In determining potential value, we weigh the expense against the gain, and if it is

determined that the aid is too expensive, all the data is written on the card and it is filed on the Wheeldex for future consideration should a similar aid come to our attention or should our position change and the expense and gain balance swing into our favor.

Most important, however, is the fact that when we once accept an idea as practical and helpful, we all co-operate in getting it into operation as soon as possible. On a par with trade meetings, the sources of production aid information come to us from the trade publications and technical books which must be read if we expect to remain well-informed and current on modern production management techniques.

The following production management aids are taken from the cards of my "idea" file. There will be no continuity in these thoughts simply because they were picked from all sections of the file. They were picked because they might give you a worthwhile idea that might help you in the production management of your own plants. I certainly hope so.

Shop rules on bulletin boards have always appeared offensive to me. They usually are worded abruptly with no



About the Author

Edward Blank is a graduate and post-graduate of the Ottmar Mergenthaler School of Printing in Baltimore. He served his apprenticeship and became a journeyman hand compositor and Monotype keyboard operator at Baltimore Type from 1926 to 1938. He received an appointment to the Government Printing Office in Washington and was promoted from the Monotype keyboard section to the planning division after three years. He served the GPO until 1946 when he became plant manager of the Ever Ready Label Corporation, and a short time later became plant manager of the Uniform Printing and Supply Division of the Courier-Citizen Company of Brooklyn, N. Y. Last year he was named plant manager of Rogers-Kellogg-Stillson, Inc., New York printers. Mr. Blank is a member of five New York groups: Club of Printing House Craftsmen, Young Printing Executives Club, Litho Club, Employing Printers Association, Brooklyn Printers Group. He is a member of two Printing Industry of America committees: Estimating Manual steering committee and Production Standards "Par" committee.

diplomacy and in some cases they actually dare the men in the shop to break the rules by their constant use of the word "don't."

A fine substitution for the shop rules on the bulletin board is a pamphlet given to every employee, old and new, containing not only rules for employees but a history of the company, something about the owners or officers of the company, what type of printing is produced, who this printing is produced for, some facts about the equipment in the plant, pictures if possible, the benefits given to each employee of the company, and especially any information that will build up the employee's sense of pride in being connected with the company.

The willingness of the men to produce more is all-important and every possible means, such as the issuance of a shop booklet should be taken to maintain the best possible relations with employees if any production management technique is to succeed. The shop rule requesting all employees to be at their work stations prepared to begin working at the starting time of the shift and requesting them to work right up to the bell at the quitting time of their shift might well be presented in the shop booklet with a statement to the effect that since the work day is so short, shorter than any other major industry, it is necessary that a complete and full day be worked if the plant's competition is to be met and if customer's commitments are to be made.

One of the most important production aids for the general plant is good lighting. Good lighting is an important contributing factor to good housekeeping in that employees take pride in a

well-lighted plant and will keep their sections clean and orderly since plenty of light emphasizes untidiness.

Good lighting also contributes to safety. It is a matter of record that fewer accidents occur in well-lighted areas than in poorly-lighted ones. It is obvious that danger points, such as the edges of skids, protruding or moving parts of equipment, stairways and steps, and objects on the floors, are clearly discerned in well-lighted plants and the accident hazards are reduced.

Good lighting promotes a better quality of printed product. Sheet inspection is more critical and thorough under good lighting and the result is more good sheets and customer satisfaction.

Light engineers are available from almost all the large electric companies at no charge for consultation as to the number of fixtures required, the type of fixtures, the placing of fixtures and the determination of the proper amount of candle-power required for the operations to be performed under the lights. They will probably suggest continuous fluorescent lighting throughout the entire plant so that all parts of the plant are completely lighted. When this is done, equipment can be moved or added any place in the plant without any change or addition to the overhead lighting. They may suggest auxiliary lighting on various pieces of equipment to supplement the overhead lighting for close observance of the product, as for instance, at the delivery ends of some presses.

You will also be told that as much as 15 per cent of your candlepower will be lost if you allow the fluorescent tubes and their white enamel fixtures to become covered with dust and dirt. The

initial installation expense of fluorescent lighting is high and there is a continuing expense in replacing tubes, starters, and in keeping the tubes and fixtures clean, but good lighting is essential and necessary and will return your investment many times over.

After installing fluorescent lighting you can dispense with window shades which become soiled and torn so very quickly. Paint the upper halves of your windows with a light-reflecting gray paint to keep the sunlight from glaring through and your window shade problem will be eliminated.

Most plants need space. When the plant has small equipment and the largest sheet size is say, 22 1/2" x 34 1/2", you already probably order your paper sent in cut to this size. You can save a substantial number of square feet of space by ordering this paper delivered on 25" x 38" skids instead of the usual larger double-sized skids. The result will be that your paper will come in stacked higher and will utilize the formerly wasted space nearer the ceiling. And, of course, the actual floor area covered by the skids will be reduced considerably.

Those plants that have large presses can conserve space by tiering skids of paper one on top of the other by using any one of several makes of high lift stacker trucks on the market today. It is necessary that the skids have deep runners for this stacking operation and they should be ordered from the mill or from the dealer in this manner.

When considering new or revised layouts of printing plants it is very helpful to visualize the end result of the move by the use of three-dimensional scale models. These models can be made to the scale of one-quarter

inch to the foot and they can be simple wooden models made by a handy man. It is not necessary to make these in absolute detail since correct proportions are all that is desired. If detail is important to you, there are companies that will manufacture and sell you models of every piece of equipment in your plant and office. These commercial models are usually beautifully done and make a fine presentation when completely set up.

The use of models for planning equipment additions or moves is far superior to templates and blueprints since the models can be used over and over again; they give you the third dimension, height, and they create more interest. You will receive many constructive suggestions from all interested parties when you can stand over a three-dimensional scale model layout and move the models at will. A better and truer over-all perspective of the end result is obtained.

A scale model set-up will also make an attractive addition to your office and you will find foremen and supervisors constantly moving around the models in your office in an attempt to get a more advantageous layout to save wasted steps and to place equipment in a straight-line production arrangement.

If you are considering painting your plant, you can get excellent recommendations from the paint manufacturing companies who have booklets explaining the proper colors to use for equipment, walls and ceilings. As you know, colors do have a psychological effect on people and "color conditioning" as it is called should not be ignored.

I have found that painting any protruding part of a piece of equipment a bright yellow has practically eliminated the bruises and cuts employees get when they constantly bump into this protruding part. An example of this was the folding plate of a folding machine where the operator was constantly bruising his forehead when bending over to remove the product of the folder. After we painted the extremes of the folding plate a bright yellow, it stood out and subconsciously the operator stopped short of bumping his head from that time on.

The same held true with tables on wheels, or wheelers as they are called. The four edges of the wheelers were painted with a bright yellow stripe and it was surprising how from that time on employees avoided bumping into these wheelers and bruising their bodies.

In the composing room where some jobs have many pages to be handled by the compositors for revision or lock-up, a valuable time-saver is the storing of these pages in galley-racks on rollers. These galley-racks carrying all the pages needed can be rolled into position alongside the working frame of the compositor, or the stone as desired. This has proved to be a valuable time-saver where manuals, catalogs, and the like are to be revised and relocked up for a reprint.

A further use for rolling galley racks in large composing rooms is to have the proof boy periodically roll the galley-rack alongside each machine and frame and pick up all the type matter, insert it in the rack and transport it all to the proof press to pull proofs. This does save many steps and allows the machine operators and the compositors to remain at their work stations.

The use of torque time clocks to automatically start the electrical or gas apparatus for heating the metal melting pots of typesetting machines is in common use today in progressive printing plants. Typesetting machines are then available for instant operation when the operators begin their work day. The same torque time clock can operate the pots on several machines, automatically starting them all in the morning a couple of hours ahead of the operator's starting time.

Another very practical use for a torque time clock is a rubber plate

molding machine. Here again the automatic timer can heat up the platens in advance and allow the operator to begin making plates immediately at the start of the work day. Undoubtedly these automatic starters have other uses in our industry, and quite possibly could prove advantageous in your own plant.

Miscellaneous other production aids in the composing room which I have found gainful are automatic pig-metal feeders on typesetting and casting machines, black-and-white and colored mats for quick identification of fonts with fewer errors in slug composition on Linotypes and Intertypes, a plexi-glass protection in front of the molding apparatus of Linotypes and Intertypes to prevent the metal squirts from reaching the operators, and periodic maintenance of typesetting machines.

In my opinion it is advantageous even in the smallest plants to have an outside machinist service come in once a week, preferably on Saturdays or in the evenings, to maintain the Linotypes or Intertypes.

If there are enough machines in your plant, a full-time machinist is desirable and economical. When an outside machinist service is used, your operators will make notes about parts of the machines that need attention and give this to the machinist on his weekly visit. The machinist will take care of these notes first and usually have time left to do some preventive maintenance on the machines. We found this service to be very efficient and economical in a three-machine shop at a cost of approximately \$50 a month for the machinist service.

A survey of the kind of slug casting your plant is producing might well cause you to consider adding a quadding device to your Linotype or Intertype. This is a fine method of increasing the production of your slug-casting machines since flush left, flush right and centered lines are handled rapidly with a quadding device. The new quadding or self-centering devices, which can be added to old machines, are much more efficient than the first ones on the market. The early quadders did considerable damage to the walls of the mats and caused some mechanical difficulties to adjoining parts of the slug casters. The present-day quadders have corrected these faults almost completely.

The use of other aids in the composing room to facilitate production

(Turn to page 80)

TYPE FACES

As the Artist Sees Them

Third of a Series



Lydian Cursive

Some Rambling Observations on

Old Type Collecting

by Sylvan S. Swink

★ It all began about two and a half years ago on a short vacation trip in the Green Mountains of Vermont. We had just crossed the backbone of the mountains on a scenic, but not so good, road and had come down into the little village of Weston. We were hungry. There were no restaurants so we stopped in an old-fashioned country store for some crackers and cheese. At a tiny lunch counter the proprietor made us some delicious ham on rye sandwiches. A big cannon ball stove was in the center of the store, with a couple of large Bennington spittoons nearby. Kerosene lamps, with large tin shades, hung from the ceiling. Interesting odors came from the old spice boxes, and the proverbial cracker barrel was within easy reach of a waiting customer. On the walls were nailed a number of the old sale bills of the 1870-80's. Their quaint old type faces fascinated me. And that was when and where my latest hobby "Old Type Collecting" was born.

I was practically born and raised in a printing office. My dad was a printer all his life. I learned my A B C's twice, the first time backwards from large

wood type. I remember spending many an afternoon after school in the shop, at the rear of an old 8" x 12" Chandler and Price job press, pumping the cross-bar of the roller carriage up and down for a run of one or two thousand impressions. Dad would disconnect the foot pedal and I would "pump" the press as fast as he could feed it. Juvenile delinquency was not too great a problem in those days. Most of us kids worked in our spare time. We had no electric motors then, just a balky Otto gasoline engine to drive the old Cottrell drum cylinder press.

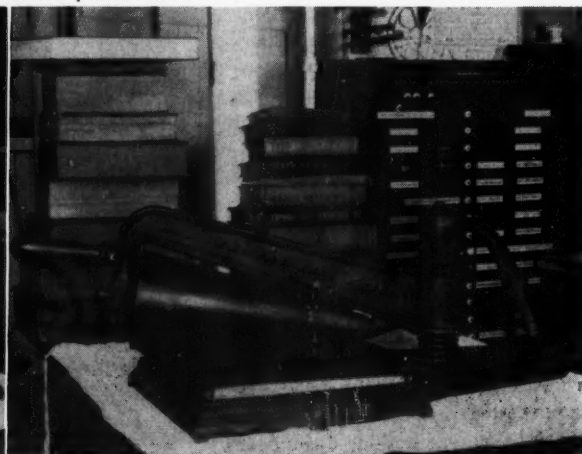
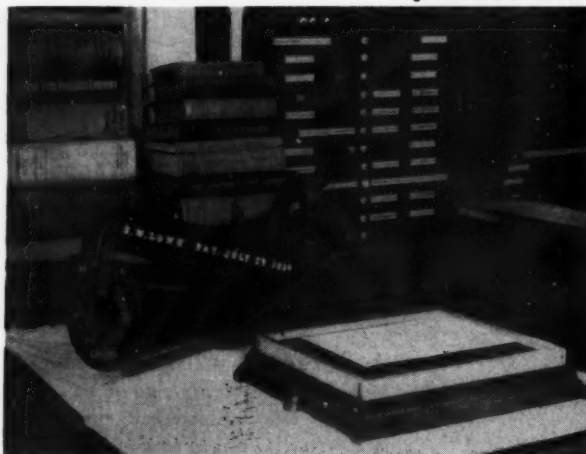
I never learned the printing trade in the regular apprentice manner. I just absorbed it like the food I ate.

Small hand press (not a proof press) patented July 29, 1856, and made by the S. W. Lowe Co. of Boston: It used a 9" x 11" malleable iron chase inside the type high wooden bearers and has an automatic frisket and felt tympan blanket. The cone-shaped roller is adjustable by screw nuts for impression. This press, which still does good work, is supposed to be the first successful small hand press marketed after the Washington hand press model. Picture at left shows a sheet of paper on inked form, the cone roller automatically lowering the frisket as it starts to make the impression. In the background are some of author's specimen books

I looked forward to and read each issue of the printers' trade journals. In those days THE INLAND PRINTER was my bible. I went to THE INLAND PRINTER Linotype School when about 18 years old.

Collecting, cleaning and restoring fonts of old type is an interesting hobby, but it also has much work and expense connected with it. My wife and I have driven more than 12,000 miles through seven of the eastern states. I have visited almost 600 printing offices in 450 towns and have found one or more fonts of old type in nearly a hundred of these offices. In all of these visits, whether successful in finding old type or not, I have been much impressed by the almost universal friendliness, helpfulness and understanding of the men and women of the printing industry.

Just what is a font of old type, and what makes it interesting to collect? In my own opinion the type should still be in such condition as to make possible a fair proof. It should also have been founded between the year 1796, when the first successful foundry started in this country, up to and including the



1890's when type founding reached its height. As a matter of practical fact, there are probably now in existence very few fonts of metal type which were made in this country before 1840.

About 60 of my fonts of old type are illustrated in the 1868 specimen book of the Johnson Foundry at Philadelphia. Most of the fonts in my collection were designed, patented and cast between 1870 and 1890. About 200 of these old fonts are cast on the old bastard bodies which were named long primer, small pica, old pica, english, great primer, paragon, double small pica and so on. And of course there is no uniform lining to any of these older fonts. I found this out the hard way when I tried to combine two fonts of great primer Queen Bess script. They were made by two different foundries and lacked almost a point of lining with each other.

For two reasons these old fonts are interesting to collect. First, they represent a near-ending period of time in the history of printing from movable types. Gutenberg and Schoeffer are said to have been the first to make and use cast metal type about the year 1450 or 500 years ago. At present in the printing art, line composing and casting and, in the not too distant future, photo composing will displace movable type for most printing processes. So these old fonts of type, which have escaped the melting pot so far, are a visible and historic reminder of the highest point in the fast ending 500-year period of movable type founding and printing.

Second, many of these old type faces have a character, a distinctive quality, a demand for attention and a charm which is lacking in some of the modern type faces. It is my opinion that type which is to be used particularly for advertising and promotion purposes should, first of all, attract and hold the attention of the reader. Of little use is its great legibility if it is so lacking in character and distinctive design that it attracts neither attention nor curiosity. The extensive De Vinne family of type faces was a prime example of legibility with little character.

These old type faces may be divided into three major groups. The first group consisted of the romans, the clarendons, the antiques, the celtics, the gothics and so on. These were the plain or ordinary faces. Some of the modern faces are poor imitations of these old ones, while others are successful improvements.

Double 27 pt. Sectional Gothic Condensed and 12 pt. Nubian

**IF YOU THINK
These OLD TYPE Faces
IF YOU THINK**

12, 18, 24 and 27 pt. Karnac

Do Not Catch the Eye

18 pt. Novelty Script

Just Toss "This Sheet" Aside!

18, 24 and 34 pt. Ruskin

IF THEY STAND

18 pt. Mikado

Out in the Stream of Present Day

24 and 36 pt. Auroral

PRINTING &

24 pt. Legend

MAKE YOU CURIOUS,

34 and 48 pt. Ornamented No. 1513

READ ON.

12, 18, 24 and 36 pt. Nestor Script

Advertising and Promotion Printing Must

12 pt. Ornamented No. 24

FIRST ATTRACT THE READER

17 and 34 pt. Mezotype

Before It Is Able To Tell

38 pt. or double paragon Shaded

ITS STORY.

17, 24, 34, 38 and 48 pt. French Clarendon Extra Cond.

Even a Bit of Puzzlement and Study Can Often

24 pt. Harper

Draw the Reader to a Line

Miniature showing of few of old type faces in author's collection

The second group was the ornamental. Its variety was limited only by the imagination of the type designer, which in some instances, we will admit, was more bizarre than artistic. But many of these old faces had a flair, a punch and an eye appeal which a number of modern faces do not have. Judging by the type specimen books of the 1860's to the 1890's, the 30 or 40 foundries vied strenuously with each other in the effort to invent and market new faces, and of course most of them were of the ornamental variety. There was Ruskin, Blaine, Auroral, Souvenir, Koster, Longfellow and Oxford. Also in much demand was Signet, Esthetic, Empire, Aldine, Broadgauge, Relievo, Fashion, Kismet, Phidian, Rustic and Gold Rush. And other favorites were Elite, Motto, Nubian, Crayon, Facade, Acadian, Arboret, Aquatint, Bijou and hundreds of others. Many of the names had a literary or political flavor and typified some of the major interests of that time, such as Egyptian, Rembrandt, Franklin, Grant and so on.

A perusal and tally of the old type books of 1885-95 leads me to believe that each of the 30 or 40 foundries cast from 300 to 3,000 different faces and sizes of type. Allowing for the many duplications, a loose calculation makes it possible to believe that twelve to fifteen thousand different sizes and faces of type were available to the Nineteenth Century printer. Most of them have completely disappeared, due either to being worn out, going out of style or to the salvage price of old type metal.

The third group of the old faces, and the smallest one, was the black letter, or text letter type as the modern printer knows it. These were the faces which stemmed from the old style hand lettering which was used by medieval monks before printing from movable type was invented. In fact all the early fonts of movable type were of black or text letter design.

At the present time my collection contains about 540 fonts of old metal type, 35 fonts of old wood type—

several of these fonts of wood type are hand carved, with no two of the characters quite the same size or shape—30 fonts of old style borders, 12 fonts of body type from four-point modern roman to fourteen-point Caslon old style, several cases of quaint old ornaments and a couple of hundred small wood cuts and electros. One of my friends aptly calls these cuts picture types.

These fonts of old type have many interesting characteristics which I have not yet attempted to classify. For instance, they vary from five thousandths of an inch under—due in some cases to wear—to seven thousandths of an inch over the present standard type height. Some of the faces have kerns of extreme overhang and fragility, which, judging by the broken characters in some of my fonts, must have caused the early printer plenty of grief. Dado, Chancel and Penman Script are examples of these. There are fonts that were fitted with two completely different sets of capital letters, such as Oxford, Mikado and Queen Bess Script. Other fonts were cast on two different bodies, such as 18-point lower case combined with 30- or 36-point swash capitals. Koster, Ferdinand, Nymphic and Grolier are examples of these. They produce an excellent effect, but are hard to justify. Unusual faces are those which have a solidly filled background of leaves or scroll work, such as Arboret, Filagree and Relievo Number Two.

From a collection of 19 old type specimen books I have identified the correct names of all but a dozen of my fonts. My oldest book is a very large MacKellar, Smith & Jordan Company specimen book, dated December, 1868. It has 603 numbered leaves, 10½" x 13". The sheets are very finely printed on one side only. My smallest book is the Barnhart Bros. & Spindler pony specimen book of 1893. I yet hope to find books from the Cleveland, Bruce, Collins & McLeester, Farmer, and Marder, Luse & Co. foundries.

All this type and material is in eight old-fashioned type cabinets, no two of which are alike, except that each holds 20 or more cases. The largest cabinet, including its cases, is made from solid black walnut. In addition to these cabinets I have three wall racks, each holding about a hundred small four by six-inch wood galleys. These racks, with their little galleys, originally held surplus standing sorts of eight- and

17 and 21 pt. Sloping Black

He Otherwise Might Not Look at.

18, 24 and 36 pt. Crayon

MAN is Primarily a

4 line pica Ornamented No. 12

CURIOUS

12 and 17 pt. Oxonian

ANIMAL AND HE IS FASCINATED BY

20 and 34 pt. Rustic

HIDDEN THINGS

18 pt. Maltese

Many of These Old Type

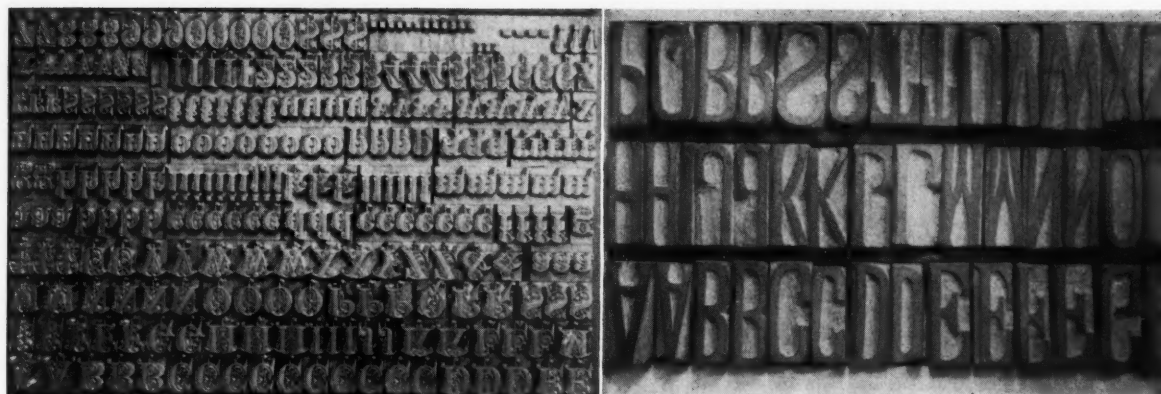
24 pt. Blaine

Faces Have

18 and 36 pt. Ronde

Just Such a Quality About Them.

A few more of the old type faces the author has been collecting



Above (left) is a complete font of 18-point Maltese type. It was cast by Barnhart Bros. and Spindler earlier than 1890. At right is a very old hand-carved font of wood type, possibly 125 years or more old. No two of the same letters have like dimensions, but they do follow a like style. About eight-line pica, characters vary as much as a sixteenth-inch in the dimensions, including the height

ten-point type for use in the early Simplex typesetting machines. The galleys are just the right size for holding an average card font of type up to 30-point size.

Most of this old type when discovered is covered with the ink and dirt of many years. In one shop several fonts were completely hidden by layers of chewed-up paper that mice had scattered over the cases. In another shop I dug two nice old fonts out of cases that were half filled with dried river mud, the result of a bad flood several months before. These two fonts were my toughest ones to clean, as I finally had to brush the mud from each character, one at a time. Each font of type goes through a bath of lye water and five rinsings in clear water. This must be done very carefully, as I learned to my sorrow after damaging the hair lines on several fonts. Then the type is set on its feet and alphabetically fonted in 36-pica measure, just as it originally came from the foundry. After being tied up, the face is finally cleaned with type cleaner and only then does it look nice to me. Next, I print proofs of each font on a standard size sheet of enamel coated paper for binding in my own loose leaf specimen books consisting of three volumes. The above routine has averaged about two hours for each font in my collection. Stamp collecting would be much easier.

However, I have had many pleasant and interesting experiences. One day when I inquired about old type from a printer in a small town, he said he was selling his old fonts to a couple of hunting cronies for melting into bullets. It took quite a bit of persuading to get him to sell me two dandy old faces. I am reminded of bullets whenever I look at these two fonts.

I have found fonts of old type in pi boxes and hell boxes, in cobwebby

attics and muddy basements, in junk piles and coal bins, in outhouses and woodsheds, on pantry shelves and even in a milk pail half hidden in a pile of hay.

It has been interesting to find some very odd type case layouts. For instance, in a shop at Oley, Pa., all the cases were laid out with capital A starting in the lower left corner where we usually have capital X and running across to the right, advancing one row up each time. In a little shop at St. Regis Falls, N. Y., capital A started in the cap X box again but B, C, D and so forth ran up the left side of the case to the top and back down in the next vertical row of boxes.

My old printing press collection consists of—

An 8" x 12" Ben Franklin Gordon job press, made by the Johnson-Peerless Works, New York City, about 1880. Most of my printing has been done on this press.

A 3" x 5" Excelsior hand press that was given to me. It sets in a niche in the basement wall as a shop decoration.

An 8" x 12" Golding jobber with variable speed motor drive.

A 9" x 11" Army type press with frisket and cloth tympan. Patented March 19, 1861.

A 7" x 11" Pearl press, made 49 years ago. This press is very light running and quiet, and is like new.

A 9" x 11" S. W. Lowe Press Co., Boston, hand press. This was the first successful small hand press after the Washington type. It has a malleable

iron chase, self-acting frisket with blanket, and derives its impression from a centrally-pivoted, heavy cast-iron cone-shaped impression roller.

I have often been asked, "What is the value of your collection?" This is my reply: The dollar value I do not know or care much, but there is a fine satisfaction in doing something interesting, meeting many pleasant people, watching your collection grow, using the type a little bit, talking about it.

Last Winter, when the snow made it difficult to get around, I set up my photo-copying easel and made about two hundred color transparencies of the more interesting proofs of my old fonts, together with a few snapshots of my basement print shop. Later last Summer a couple of my Utica printer friends asked me to show these slides at one of their organization meetings at the Thousand Island Country Club at Alexandria Bay, N. Y. Then that led to showing them at Montreal, Canada, at the thirty-second annual convention of the International Typographic Composition Association last September.

And so this hobby of "Old Type Collecting" has produced many interesting angles. The pleasant little two- and three-day trips through many beautiful parts of this country, the colorful towns and friendly people. The ever-present hope of discovery of some old type on these trips and the quickened interest when some nice old fonts are found. The exercise of skill and patience in cleaning and restoring these picturesque old fonts. The searching for, finding and rebinding the old foundry specimen books and other rare books on printing. The looking for old presses and restoring them when found. The composing and printing of an old-fashioned piece once in a while. And, finally, the sharing of this hobby with groups of interesting and lively people.



Ten printed pieces comprise this complete personnel literature set-up produced by Charles Francis Press of New York City, for the Air Education Co. Second piece from left acquaints each employee with facts about his job. Other units tell the story of the company and its products and services

Employee Handbooks May Provide New Source of Revenue for Printers

★ Printers scanning their market horizons for leads to larger dollar volume will do well to train their sights on the company employee handbook field. Such business can be had for a stretch of sustained and well-informed selling, and the sales resistance isn't the problem it used to be. Demand has grown steadily since the last World War. Like annual reports for stockholders, printed material addressed to company personnel has improved in content and appearance, and for the same reason. The best, none too good for stockholders, is also fitting for employees whose loyalty needs to be cultivated.

There was a time when run-of-the-mine jobs, or worse, were rated good enough for management messages to employees. Handbooks were churned out chiefly to warn workers what not to do if they wanted to hold their jobs. Lacking the positive approach, most pieces failed to supply facts proving jobs were worth holding.

Management-employee relations have progressed far beyond that stage. Enlightened top executives no longer discount the value of the human equation as a company asset. With humanized

copy, good design and printing, the best of today's handbooks pay deserved respect to employees in and "below" the white-collar class. This respect fosters mutual understanding between the employer and the men and women to whom he addresses printed material, convincing them that they are working not for his benefit alone, but for their own and the whole company's welfare.

The selling spark flares into flame sooner when fanned by emphasis on the modernized handbook as an indispensable service to the prospect. Money spent for pieces so attractive, meaty and warm with human appeal that they impel employees to read, remember and profit by them is an investment breeding good will that cannot be valued in dollars. This basic argument can be used as an opening wedge for uncovering enough information about the company's printed personnel material to show what it lacks. Where there is no such material, the first piece is doubly

worth going after because in many cases, depending upon the printer's alertness, it leads to other jobs.

What management finds good reason for type-talking to employees about is shown by the experience of Charles Francis Press, Inc., New York City letterpress house specializing in this field. This company's brochure, "Opinion Forming Employee Handbooks," tells the number of times more than 100 subjects were covered in 90 handbooks. Classifications are "Your Company," "Your Job," "Your Health and Safety," "For Your Benefit," and a miscellaneous grouping.

Note that "your." The most effective handbooks are addressed directly, usually on the front cover, to the individual employee, and contents are written and illustrated with that personal appeal always in mind. This lifts each individual out of anonymity and, in effect, sets him down in a chair beside the top man's desk, where the text treats him, not as a clock number, but as a human being, separate but an essential part of the total personnel.

What handbooks tell the individual most often is a guide not only for con-

By Leslie H. Allen

Eastern Editor, THE INLAND PRINTER

tents of a general, one-shot piece, but also for separate jobs on subjects rating special emphasis. Under "Your Company" comes the concern's history, full information about the organization and its products, house organ, plant locations and maps.

Most frequent item under "Your Job" is hours of work. Then, in order of frequency, come national holidays, absence with or without pay, Federal Social Security, what to do about lost and found articles, wages and deductions (overtime, taxes, etc.), promotions, phone calls and personal mail, termination of employment, and physical exams on employment.

Top frequency among the health and safety items goes to first aid dispensary and clinic, followed by safety rules, accidents, housekeeping, smoking (yes or no, and if yes, where and when), fire prevention and caution, safety policy, parking lot, returning to duty after illness, and down at the bottom, with a frequency of only two, shower baths.

Most popular subject "For Your Benefit" is group insurance, highest frequency among all classifications. Vacation with pay is second, then suggestion systems, cafeterias and eating facilities, recreation, savings and retirement plan, hospitalization, and unemployment compensation. Miscellaneous titles include organization chart or management listing, plant layout map, departmental job outline, and merit plan.

These and the many other subjects show the wide range of information modern management gives its employees. How they impart it was indicated by a Charles Francis Press exhibit of more than 100 handbooks designed to create and maintain a happy, satisfied working organization. Practically all covers tied the employee directly in with the piece, at a single glance. All pieces were designed for easy reading and handling, and for preservation. Many reproduced halftones, and a considerable number were pepped up with tongue-in-cheek cartoons. Two-color work also helped to dress the text for open eye and mind reception.

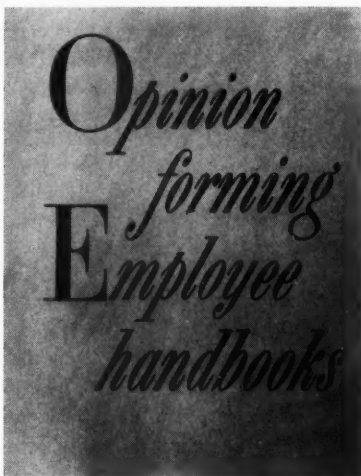
Charles Francis Press, handling industrial printing for more than half a century, offers complete service, from initial planning to binding, not only on employee literature, but also on related jobs that grow along with it, such as annual reports, house magazines,

Here's how the Charles Francis Press of New York City found greater volume and increased profits in a new and little tried field of specialization by producing many information handbooks for employee-conscious companies

stockholder magazines, catalogs, advertising and travel literature.

President A. F. Oakes sees employee handbooks as only one unit of what he aptly calls "morale-building" literature. Other units include recruiting books, annual reports for employees, printed union contracts, hospitalization and pension guide books.

"The trend towards more and better employee handbooks," said Mr. Oakes, "reflects the current manpower shortage and the high cost of helping new employees to feel at home. Nearly all larger and more progressive companies use handbooks to tell new people company history, to describe plants, products and employee benefits, and otherwise help them to orient themselves." Handbooks also help long-term employees by refreshing their understanding of company methods and policies. Virtually all personnel men face the problem of attracting new blood. Larger companies scout first-grade universities and colleges for graduates in business administration, engineering and the sciences. Recruiting literature, serving that purpose, has to be high-class because scouts leave it with prospects to impress their families.



Here's the booklet issued by Charles Francis Press on how to produce an employee handbook

"An employee handbook which is concise, informative and well-written tends to cut the cost of recruiting and training new people, and reduces turnover. New employees, especially, should be sold on the fact that their company is a good one, that its policies are fair and progressive, and that it offers liberal benefits, good working conditions, and the assurance of a secure future.

"No doubt there's a lot of this business awaiting printing salesmanship around the country. Jobs can be sold by impressing management with the fact that the employee handbook is the most effective means of accomplishing so much at such a relatively small cost. The story each company has to tell (and the printer must find out what it is) is different. But in each case it can be told with maximum effect if the handbook is simply written, well-organized, graphically illustrated, carries an appealing title, and is obviously a work of quality and stability."

Getting Rid Of Fuzzy, Smeared Border Lines

Sometimes printed forms are not clear and sharp because the type smears just a little when the paper is being pulled away from the type. It may be that there isn't enough vertical lift of the paper to prevent this, and the sheet remains too close to the type in the delivery. The sheet can be encouraged to lift more directly and rapidly off the type by placing straight pins or phonograph needles point side up along the edge of the form wherever it seems to need it. These hold the paper just a little above the type, cannot prevent printing, but give the paper a lift off the type as soon as the paper begins to move off the cylinder.—Stanton R. Gaylord.

● Stack printed envelopes with labels in upper left-hand corner; they are less likely to block (seal), stick to each other, lose their bulk, or warp.

The Determination of Line Lengths

★ The happy thing in the selection of line lengths is that the printer can scarcely be wrong no matter what measure he prefers. The various rules, rules of thumb, shop rules, and rules of psychologists seem to cover a multitude of measures.

On the basis of sundry dictates, it would appear that an 11-point type, Caledonia in the instance of the illustration here, can be set on lines running anywhere from 12 to 35 picas. Such a range would appear liberal beyond all desire.

One of the early writers on readability, M. Javal, concluded that a line of two inches was about all the average reader could comfortably navigate in sustained reading. This was about 1880. American newspapers, for the most part, eventually standardized their columns on that measure, but other media have thought the measure, or the small types required for it, too niggard.

The studies of Legros and Grant included the finding that M. Javal's maximum length could safely be doubled in types of 10-point and larger, the same to be reduced proportionally for smaller types. This 24-pica line, however, was the absolute maximum for text matter, no matter how large the type, because the two men held that as the surface of every page is a plane, the ends and center of a line are at unequal distances from the eye, causing "trying and harmful" changes of focus. (Legros and Grant's own famous work, *Typographical Printing-Surfaces*, is set in 10-point on a 28-pica line.)

Benjamin Sherbow's table of line lengths is too well known to give in detail. His minimum and maximum lengths from 6- through 18-point type are rather closely drawn, though he did allow 12-point an eight-pica range, 14 through 21 picas.

Much more relaxed are the findings of psychologists Patterson and Tinker (*How to Make Type Readable*, Harper & Bros., 1940). For 6-, 8-, and 10-point types, all leaded two points, they recommended any measure between 14 and 28 picas. Eleven-point, leaded two, went anywhere from 16 to 28 picas, while 12-point with the same leading

By Paul Fisher

oddly enough had the neighborhood of 25 picas recommended for its line length. These two men, of course, upset a few typographic applegarts without, it might be added, disturbing the typographers or turning them from their "unreadable" ways.

There are two well-worn shop rules of uncertain antecedents that are nothing if not concrete. One has it that the point size of the type be doubled in

picas for length, and that two picas be added to the line for every point of leading. The other calls on the format to determine length, two-thirds the lateral measure of the paper page being cited as a proper, proportional type line.

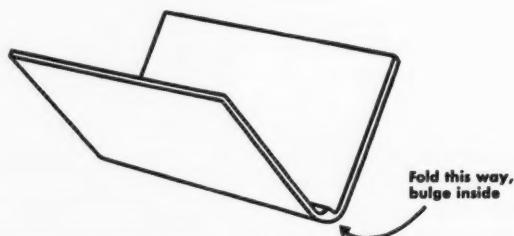
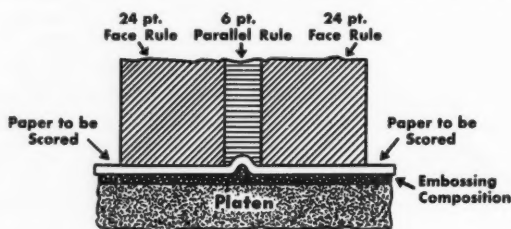
Also concrete are the various alphabetic formulae that are superior to the two rules above in at least one respect; they take into account variations in the sets of various designs. It is said that the line length should equal three lower-case alphabets. It is said that the line length should equal two lower-case alphabets, and that, perhaps, with more

Scoring Double-Thick Cover Stock

No double-thick cover stock can be successfully folded without proper scoring. The diagram herewith illustrates the type of scoring die that should be used.

The most satisfactory female die will consist of two 24-point face brass rules, with 6-point parallel brass rule between them. However, 18-point face brass rules can be used successfully.

The male die can be made of any reliable embossing composition.



The convex or bulging side of the score must always be folded in, as illustrated.

All paper folds best *with* the grain, and it is good practice to fold *with* the grain whenever possible. However, proper scoring makes it possible to fold double-thick stocks either *with* or *across* the grain.

Single-thick cover stocks present few complications in folding, particularly if folded *with* the grain. Light scoring, however, will result in a smoother fold.—Adapted from *Beckett News Letter*.

Some Lines They Hand Printers
(Interpolated, where necessary, for 11-point Caledonia
set solid unless otherwise indicated)

1	Source: <i>M. Javal</i> Length: 12 picas The practice of typography, i
2	Source: <i>Legros and Grant</i> Length: 24 picas The practice of typography, if it be followed faithfully, is h
3	Source: <i>Benjamin Sherbow</i> Length: 13 picas, minimum; 18 picas, maximum The practice of typography, if i The practice of typography, if it be followed
4	Source: <i>Patterson and Tinker</i> Length: 16 picas, minimum; 28 picas, maximum (Leaded two points) The practice of typography, if it be foll The practice of typography, if it be followed faithfully, is hard work—
5	Source: <i>Unknown</i> Length: 22 picas The practice of typography, if it be followed faithfully
6	Source: <i>Unknown</i> Length: 35 picas (Three lower-case alphabets) The practice of typography, if it be followed faithfully, is hard work—full of detail, fu
7	Source: <i>Unknown</i> Length: 23 picas (Two lower-case alphabets) The practice of typography, if it be followed faithfully, i
8	Source: <i>Unknown</i> Length: 17 picas (One and one-half lower-case alphabets) The practice of typography, if it be follo
9	Source: <i>Gill and Simon</i> Length: 16 picas—estimated on basis of trials (Taking 11 syllables average as optimum) The practice of typography, if it be fol
10	Source: <i>W. A. Dwiggins</i> Length: 18 picas—estimated on basis of trails (Taking 45 characters average as optimum) The practice of typography, if it be followed

reason. And it is said that the line length should equal one and one-half alphabets. The extraordinary range of the alphabetic formulae should be sufficient for any psychologist.

The English seem to tackle the line length problem from a new angle. Both Eric Gill and Oliver Simon, at least, have suggested that syllables determine line length with eight syllables as a minimum, 13 the maximum, and 10 to 12 the optimum.

W. A. Dwiggins has said that a line of 50-55 characters, counting spaces as characters, seems about right for 12-point solid, with proportional variations, of course, for changes in type size. Limited tests of this last observa-

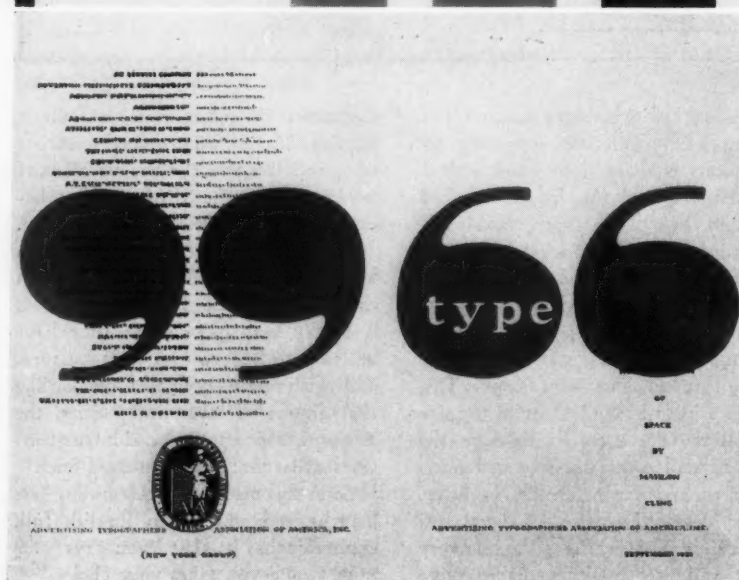
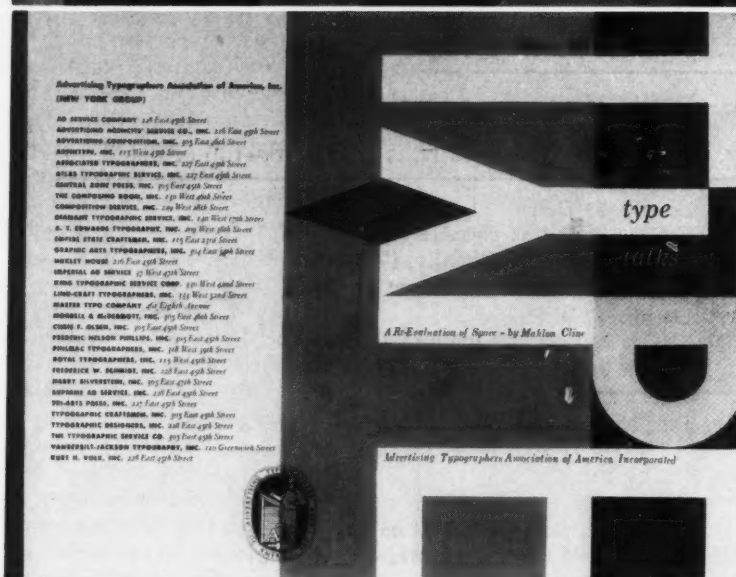
tion, using Dwiggins' own design, Caledonia, in 11-point and assuming 45 characters as about right, show a close correlation with the length reached through the syllable approach, 11 syllables being considered ideal.

The psychologists and oculists, so far as concerns line length, talk largely of "fixations," a fixation being the area of reading one normally sees without eye movement and consequent fatigue. This area is said to be equivalent to the size of a dime. The more fixations on the line, beyond some undiscovered optimum, the more tiring the line becomes. Here, it would appear, M. Javal had something. That is, make the line very short and use smaller types so more

characters are taken in with a single fixation. But no, these ornery scientists say it is better to err in the direction of too long lines rather than too short, because the last are distinctly annoying.

Modernist typographers have been with printers of insurance policies in their attitude toward line lengths. This is to say that quite often they have bulled their lines to very wide measures even with relatively small types. Unlike the printers of insurance policies, the modernists have introduced huge quantities of leading for extenuated lines.

So in this matter of determining line lengths, it seems, as an English folk expression has it, that "you pays your money, and you takes your choice."



TYPE

Advertising Typographers' Best Official Publication Results in

Youth played a prominent part in a contest planned by the Advertising Typographers Association of America, Inc., for designs to grace the front cover of its publication, *Type Talks*. Uninhibited designs by many young men and women won awards and honorable mention among the 150 entries displayed to the public by ATA's New York Group. Contest Committee Chairman E. M. Diamant of Diamant Typographic Service, Inc., paid tribute to the youthful entrants, and saw the high caliber of the show as forecasting a bright future for advertising typography design.

Shown in semi-rough to semi-finish form, the designs ranged over a wide field of techniques, and from conservative or traditional to up-to-the-minute concepts and execution. Layout skills were uniformly high, and imagination

TOP LEFT

E. M. Diamant, of the Diamant Typographic Service, Inc., of New York City, on left, was chairman of the New York Group A.T.A. Type Talks Committee, which sponsored the contest of designs for the covers of *Type Talks*, the publication of the Advertising Typographers Association of America, Inc., at an exhibition of submitted designs in New York City. Center, Gordon Aymar, art director and a contest judge. At right, Robert Foster, a well-known designer

CENTER

With this out-of-the-rut design, Edward Blas, staff artist for the L. W. Froelich Co., New York City, won first award in the ATA contest for cover designs. A list of ATA's New York Group members runs down the left of design

BOTTOM

Second award was won by Nicholas P. Pappas, artist for the F. W. Dodge Corporation, New York City. His simple, but striking layout utilized an unusual quotes-close quotes device

TALKS

Cover Design Contest for Its Awards to New York Designers

and taste were evidenced by newcomers as well as dyed-in-the-ink contestants. Outstanding features of the winning pieces were originality, simplicity, dignity, and maximum use of minimum means for attaining eye-stopping effect.

Award winners were: first, Edward Blas, staff artist, L. W. Froelich & Co., Inc., New York; second, Nicholas P. Pappas, artist, F. W. Dodge Corp., New York; sharing third place, Jerry Bogarad, assistant promotion art director, *Charm* magazine; Tom Yamada, artist, J. Walter Thompson Co., Detroit, and Fred Baker, artist, Kudner Agency, New York.

Serving as judges were: Bradbury Thompson, art director, *Mademoiselle* magazine; Souren Ermoian, art director, *Good Housekeeping*; Gordon Aymar, free-lance designer, art director and artist.

TOP RIGHT

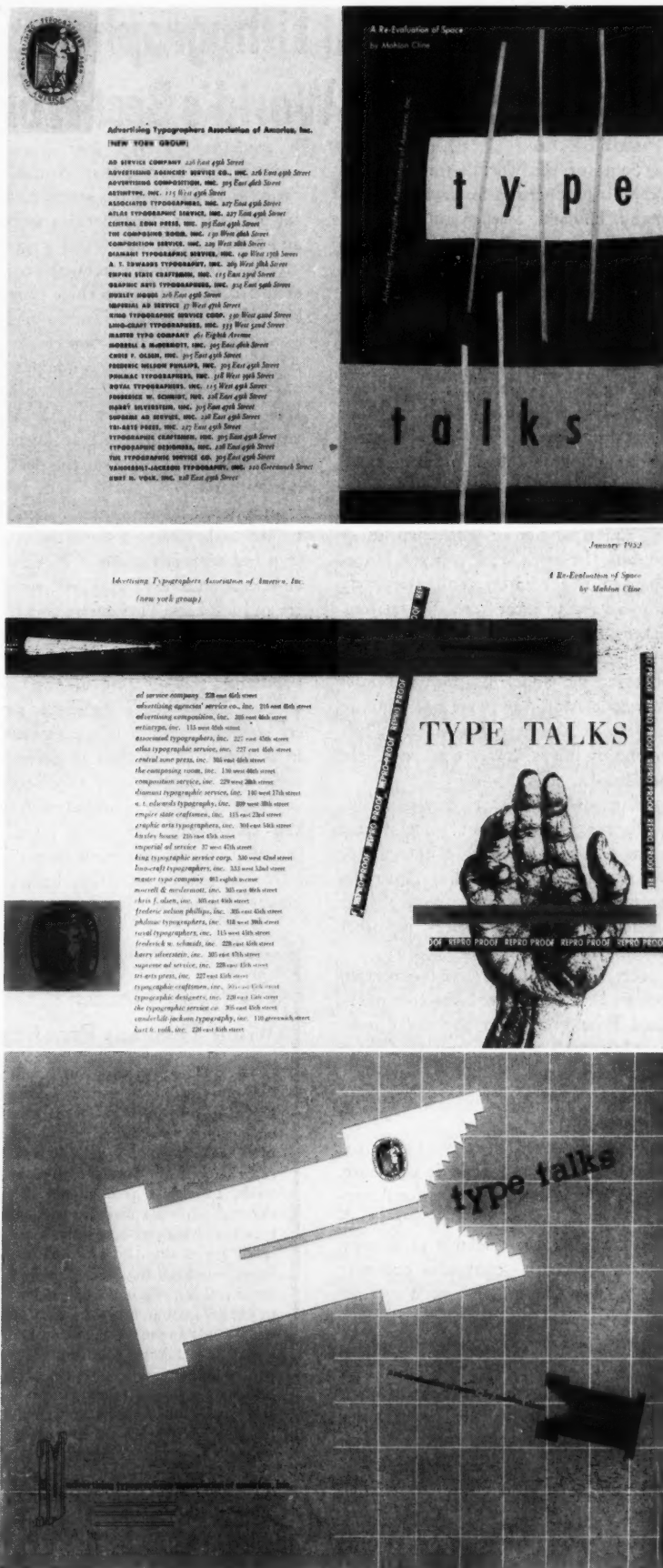
The hallmarks of simplicity and dignity distinguish this design which was one of three which shared third place in the cover design contest sponsored by the Advertising Typographers Association of America, Incorporated, for its publication *Type Talks*. This design was submitted by Fred Baker, an artist for the Kudner Advertising Agency of New York City

CENTER

Another of the third-place designers sharing the same honor was the youthful Jerry Bogarad, an assistant promotion art director for *Charm* magazine, New York; he used balanced arrangement of line gauge, slugs, unforgettable hand

BOTTOM

Tom Yamada, artist for the J. Walter Thompson Company, Detroit, also was one of trio sharing third place position; he attempted to show how discriminating craftsmanship can make merely a few elements pack plenty of graphic punch



Europe's Excellent Lithographers Produce Some of World's Best Work

★ Some of the world's finest lithography is produced in Switzerland, Germany, Holland, Sweden and England, according to Walter E. Soderstrom, executive vice-president of the National Association of Photo-Lithographers. Visiting plants on a European tour, he found employers permitting workers to take all the time needed for turning out top-notch dot etching and color separations, often adding a color to improve the job, and running eight to ten or more colors in many cases.

Mr. Soderstrom reported skilled labor available from long in-plant training and passing on of skills from father to son. The work week is much longer than in this country, and everybody works hard to meet keen competition. Since surtaxes in many countries take all higher profits, there is no point in shooting for abnormal profits. Presses Mr. Soderstrom saw were not running as fast as American machines. "Their tempo of life is slower than ours," he explained.

Plant owners wish to buy new, up-to-date equipment, but since money cannot be sent outside a country, they are not in a position to buy American presses. Purchases must be made at home, regardless of prices in other countries.

Mr. Soderstrom observed American presses here and there. Most commonly used litho presses, in the order indicated, were: Roland (German), George Mann (British), Planeta (German), Crabtree (British) and the Marinoni (French).

Paper is scarce. What there is of it is poor, expensive and difficult to secure. Wood pulp is shipped abroad for American dollars. American inks are much better than those available in Europe.

Under Sweden's controlled economy the work week is 48 hours. Wages are usually divided into five grades, according to government wage and salary standards for civil servants. Wages are also graded according to town classifications. Highest average wages range from \$31.56 for the plate grainers to \$39.88 for artists. Those are the averages for men. The range for women runs from \$30.01 to \$37.75.

Overtime is 50 per cent for the first two hours at the end of a shift, and

100 per cent beyond that. Annual vacation is 18 working days with full pay for one year or longer service workers, and four per cent of normal wages for others. There are no sickness or accident benefits other than those provided by voluntary health insurance. Pensions are not mandatory on employers. All Swedish citizens pay a one per cent old-age pension tax. Annual pension after the age of 67 is \$237.93. A 55-year-old widow married at least five years receives \$116.16 on the death of her husband.

European lithographers, according to Mr. Soderstrom, believe the American industry is far ahead of them in co-operation among suppliers, employers and workers. They see in this country wider use of scientific management and production methods, preventing guesswork and insuring uninterrupted output. They believe American workers are more inclined to accept changes in methods, rather than to depend on their craftsmanship and experience.

Other European appraisal of American conditions, indicating what the industry abroad lacks, includes:

No currency restriction hampering choice of efficient equipment.

Use Type Cleaner When Through Proofing

We get a lot of type full of dry ink and on investigating we find that a lot of our boys in the other end—those youngsters just beginning in the business—never use that red can with the liquid called type wash. They just grab an old dirty rag and wipe the form or whatever type they have pulled a proof of and let it go at that. So after all type is adjusted in the belly band, or some call it a chase, they send it out to the pressroom. Mr. Pressman gets it all ready for makeready, pulls an impression, takes a good look at the printed sheet and up goes his blood pressure, out comes the type cleaner and brush and he gets busy trying to get the type clean so you can read it. This ink is plenty dry and hard by the time the pressroom gets the form and it takes plenty of time to get it clean.

—Joseph Kovec



WALTER E. SODERSTROM, the executive vice-president of the National Association of Photo-Lithographers, on a recent tour of Europe, found employers permitting their workers to take all the time needed for turning out top-notch quality on each job

High taxes, but leaving enough liquid assets to finance new purchases from profits, thus permitting modernization of equipment.

Litho production with an eye to efficiency and cost rather than quality. Plentiful high-quality materials, saving delay and experimentation during production.

Standing instructions for office and shop production procedures in many American plants.

Greater control of budgeting; economic hourly rates and production standards.

High approach to perfection in planning and job preparation.

Tendency towards one-floor plant construction.

Tendency to scrap a press as soon as a new model with even slightly higher output appears.

Running more than one shift, especially press departments, insuring quick deliveries and considerable savings.

Higher degree of specialization, lowering production cost, increasing efficiency, and simplifying the training problem.

Far superior paper. Shipments pre-conditioned by mills to a specified degree of moisture, packed and wrapped to retain the proper moisture, eliminating unproductive use of presses running blank sheets, and saving considerable handling, by mill and printer, of small quantities as normally delivered in Europe.

Printers Can Promote Defense Plan

★ What printers can do to promote the defense program was outlined at the February New York convention of the Gravure Technical Association by Donald G. Shook, deputy director, Printing and Publishing Division, National Production Authority. He emphasized that, until conditions change, "business as usual" must be tempered by the necessity for building the Nation's military strength and preserving a stable economy.

"As a group having client contact with large segments of most industries and the general public," he said, "you can do your part in dispelling any wishful thinking that a possible Korean cease-fire will alone bring world peace. We must not permit ourselves to be lulled into a false sense of security.

"You can practice conservation of scarce materials on a much greater scale.

"You can do much to help resist pressures of some groups and individuals who have persisted in requests for materials which, if granted, would be against the whole national interest.

"You can be of tremendous help in getting out heavy iron scrap and non-ferrous metals, so that this material may find its way back into the national supply."

Extension of the defense program from three to four years, Mr. Shook added, would be "a breather to the civilian economy, allowing some butter with the guns, but not immediately." Stressing that there will be some dis-

Deputy NPA Director Highlights Ways Printers Can Aid Program by Conservation of Materials in Scarce Supply

locations and hardships, he asked: "Can this compare in any way with the hardships of the men we sent to Korea to fight to contain communism?"

Rescinding of some orders and the strengthening and modification of others reflects higher production in some lines and better supply of certain materials. NPA aims to remove controls as soon as possible. Mr. Shook said this policy was being carried out in the removal of use restrictions on new rubber other than butyl synthetic types, and the modification of inventory restrictions on types of chemical pulps.

The speaker cited the nickel conservation program promoted by the stereotyping and electrotyping industries. The nickel shortage would run for several years and become more critical. The NPA Printing and Publishing Division is working with the photoengraving industry to save copper.

"Every indication points to a copper shortage for at least two years or more," said Mr. Shook. "After sharply pruning all requests, demand is 150 per cent of available supply for this year's second quarter. This percentage provides for only the barest minimums for civilian use. The shortage will be one of the harder nuts for the industry to crack. Some solution lies in the use of substitutes wherever possible.

"The construction picture for the immediate future is not bright. Second quarter structural steel demands are 169 per cent and aluminum demand 153 per cent of estimated supply for all purposes. Under these conditions, something must give, and it will be the civilian economy. Hold off construction work if you can. At any rate, don't go ahead until you're reasonably sure you will be able to obtain enough supplies to complete the job.

"The printing ink picture is reasonably good. Cobalt is on complete allocation, but ink manufacturers are getting 60 to 70 per cent of base period usage, and about 50 per cent of tungsten for pigments. The lead pigment situation has eased, due to increased supplies from abroad. No new lead regulations are foreseen now.

"Every indication points to a modification of Order M-36, which provides a set-aside of printing papers and newsprint for Government order. Government Printing Office seems to have built its inventory far above the percentage take the order permits. The entire printing paper supply situation has greatly eased, but bonds and offset are still somewhat tight. Newsprint production is keeping slightly ahead of consumption.

"Sulphur will continue tight until added production finds its way into industry, perhaps a year from now. A sufficient amount has been allocated to Canada for newsprint and other paper manufacturing. Order M-69, limiting monthly use of sulphur to 90 per cent of calendar year 1950 consumption, will hardly interfere with printing papers, although certain coated stocks are affected.

"The aluminum 'take' comes nine months to a year before delivery of finished military products. The most severe pinch on the civilian economy should come within the next few months, and is expected to last at least six months. By then more new production of steel and aluminum should be getting into the national supply, although military production will increase."



"FRESH COOKED OR WARMED OVER"

There is all the difference in the world between "fresh cooked" and "warmed over." When you call us in to do a printing job for you, you are assured of personal service from start to finish. The man who comes to see you and talk over your printing problems with you, stays with your job until it is delivered to your office.

Promotional copy used on monthly blotter distributed by Rogers Print, Plymouth, Massachusetts

THE PROOFROOM

PROOFROOM PROBLEMS
AND METHODS

BY H. D. BUMP

THIS DEPARTMENT WELCOMES PROOFROOM QUERIES AND COMMENT

High Class Wrestling

Is this wording correct? Our proofroom is full of sound and fury because of it. "... will bring an outstanding group of athletes to give us an hour's show of high class tumbling and wrestling." I contend that it should be "a group of outstanding athletes."

Shakespeare once wrote something about a rose by any other name still smelling like a rose, or, as Gertrude Stein put it: "A rose is a rose is a rose is a rose."

In other words: Wouldn't a group of outstanding athletes make up an outstanding group? Why don't you boys argue about political candidates, or have you covered that? Our advice is to get back to work. That copy was not written by a master. "Outstanding" isn't the best word in the world for describing athletes. (Look it up.) And tumbling and wrestling rarely are "high class."

We knew a woman who described everything she disliked as "tacky." Things that met with her approval were "stylish." The moral of this digression is that there is no point in arguing about poverty-stricken vocabularies, or in trying to make a silk purse out of you know what.

If This Be Laziness

Is *if* always a sign that subjunctive mode should be used? If not, how can I tell when to use it?

If is too important a word to be confined to introducing the subjunctive. "If I was [not *were*, because I *was*] a failure last term, that does not mean that I must fail this term."

Most common uses of the subjunctive are in the expression of a wish and in the expression of a condition contrary to the fact. "I wish I were a bird." I don't really, and I'm not a bird, not that kind, anyhow. "If I were she, I'd do the work." I'm safe in saying that, too. I'm not she.

We lack the space necessary to go into all of the ramifications of *if*. We suggest brushing up on the subjunctive through communing with a book

on grammar. There have been times when we were criticized, in a nice way, for not quoting all of the authorities and all they have to say about some point of grammar. We have the books, and it would be an easy way to fill these pages. But we are not convinced that such dissertations would make for lovely reading. If you have a dull problem, we will give you the dull answers, as complete as you want them, in letter form. Just ask us.

Not Necessarily Funny

Could someone be "formally" from somewhere? (I almost said *some place*, but recently heard that it is a vulgar error for *somewhere*.) I changed "she was formally from Lebanon" to "formerly from." Then I began wondering if I had been too hasty, if "formally" might not be okay under certain circumstances. The deed is done, but was I right?

It seems quite likely that you were right. To say "formally" causes one to wonder about which side of the tracks a person was from *informally*. On the surface, this is a trivial matter, yet the implication created by use of "formally" is not good. Letting it go through might conceivably lead to a libel suit. Anyone taking dictation (particularly if none too bright) could easily twist "formerly" into "formally."

It isn't vulgar to use "some place" when *some* is a correlative of *other*, as "I met her at some place or other." Some of those *some* words are sticklers.

From Our Nation's Capital

An error in the wording of one paragraph of amended NPA Lead Order M-38 made it seem as if larger graphic arts firms might be subject to the use restriction—in that the order exempted persons who "use" less than five tons a month, whereas it should have and now does read "consumes." A printer, typesetter, publisher, electrotypist, or stereotypist who "uses" or puts into process a given quantity of type metal is not "consuming" that quantity, because he remelts it and uses it over and over.

Our thanks for sending us this enlightening item, which, however, did not startle us. Strange things happen to words in Washington.

Desire Is Mastered

Is the phrase "I mastered the desire to cuss while talking" correct? Since "desire" has to do with consciously wanting to do a thing I maintain that the wording should be "I mastered the desire not to cuss while talking." It would seem to be his desire *not* to cuss rather than a desire *to* cuss. Can you give me the correct wording? (See attached proof.)

The attached proof reads, in part: "I fought against profanity so hard that the effectiveness of my speech was impaired during instruction periods. It even broke the continuity of thought, but finally, I mastered the desire to cuss while talking."

We think you are correct in assuming that the writer desired not to cuss, or to not cuss, as those amongst us who are not afraid of the split infinitive would say.

If one did not want to use the word "not," we'd throw away "desire" and substitute "habit of cussing." His habit was cussing; his desire was to avoid profanity, which is a commendable desire.

This is an interesting question; it sounds like something suitable for the psychoanalyst's couch. Is there one in the audience?

Shamed Be He . . .

Once upon a time, before the war in Korea, which, for some reason, we are not permitted to call a war, the world's greatest newspaper ran an editorial concerned with the spelling of *consensus*. I believe that you ran part of this editorial. In it, the newspaper offered private tutoring to its proofreaders on the spelling of the word, by men distinguished for their pedagogical skill and endurance.

I have been watching to see how effective this tutoring might be. I was rewarded on January 20, this year, when the front page of the Sunday edition blossomed forth with "consensus." How long has it been since the editorial appeared? I am sure that this is the first time since then that *consensus* has been misspelled.

The editorial appeared on June 19, 1950. A mistake once every almost-two-years is a better record than most of us can achieve, particularly when the error involves one of the world's most easily misspelled words. You must have been a busy little boy. *Consensus*



IF TO ERR is human, Arthur Wobbler was the most human man you ever saw. He would send copy to the typesetters not when it was ready, but when he was tired of looking at it.

Rewriting copy in proof form was his favorite indoor sport. "It looks different in type," he would always say.

He had the sharpest eye you ever saw for spotting errors on a press proof. When composing copy, Arthur punctuated mainly out of nervousness. But with a proof before him, he would begin meticulously inserting commas, question marks, and the like.

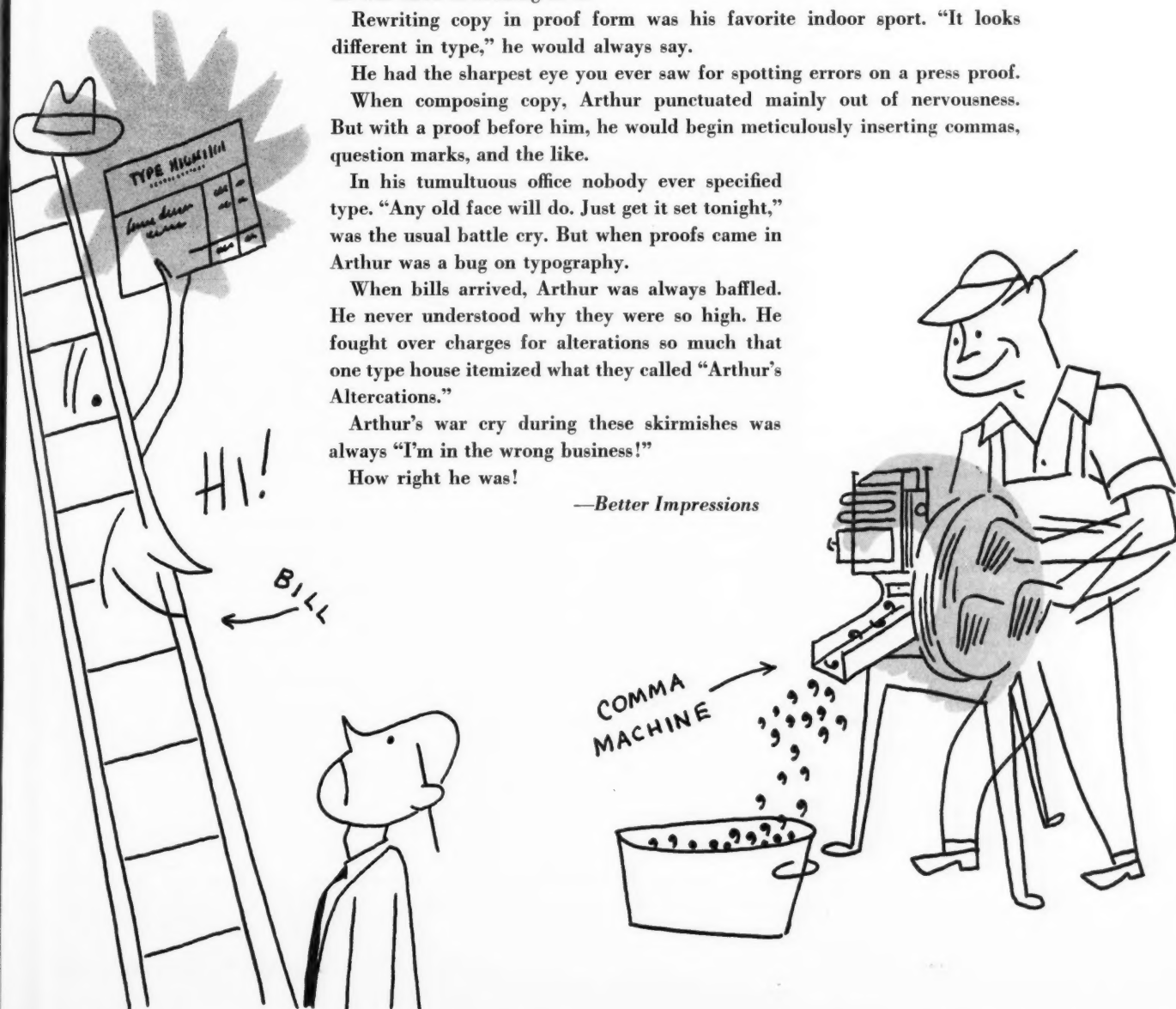
In his tumultuous office nobody ever specified type. "Any old face will do. Just get it set tonight," was the usual battle cry. But when proofs came in Arthur was a bug on typography.

When bills arrived, Arthur was always baffled. He never understood why they were so high. He fought over charges for alterations so much that one type house itemized what they called "Arthur's Alterations."

Arthur's war cry during these skirmishes was always "I'm in the wrong business!"

How right he was!

—Better Impressions



is a popular newspaper word. Think what you might have accomplished in that time had you turned your energies and research into significant channels! As the Knights of the Order of the Garter say, *Honi soit qui mal y pense*. The guy who looks for nothing but mistakes is bound to find them, but, like Jack, he becomes a dull boy.

Still Tardy

I have been following with some amusement the comments on "the late" Mr. So-and-So in your department. What really startled me, though, was noticing that various and sundry social cards use the expression "his late residence": "Announcing the death of Services at his late residence." "He died at his late residence." Why not say "at his home"? "Late residence" sounds as if the house had fallen in, along with causing one to wonder where the deceased is at present.

"Late" means "recently deceased" when used this way, so certainly should not be applied to a house. "Recent" means almost any amount of time. This whole thing is silly.

The lexicographer Dr. Charles Earle Funk became concerned enough about lateness to consult Emily Post (in person, not the book) about how late "late" might be. They agreed that, in general, "the late" should be discontinued after six months or a year. They also agreed that FDR is "our late president" as long as President Truman remains in office.

This "late" discussion has been running in *Proofroom* long enough to be dropped. If anyone has anything further to say about the matter, he'd better hurry, because "late" is about to get a RIP wreath on its chest.

Chopped Beethoven

A comp in our shop has been mad at me for weeks because I had this reset:

... the Beethoven Conservatory of Music ...

He seemed to feel that I carried meticulousity too far. To me that wrong division stuck out on the page like the famous sore thumb. My marking it was automatic—no personalities involved. Don't you think that he should forgive me, and see that I was only doing my duty?

It is a time-honored privilege of comps to feel that proofreaders are too fussy. But the master composer's name should not be chopped up in such a manner. Let his madness wear off, as it will. A proofreader should not let himself be intimidated by a compositor. You'd soon be out looking for a job if you passed a conglomeration of errors to avoid offending a fellow worker who suffers from being a little too thin-skinned.

A Lush Is a Lush

Are "intoxicated" and "drunk" interchangeable words? To me, "intoxicated" means somewhat under the influence of liquor and "drunk" means fully under the influence. But I'm told that I'm wrong—that the words are exact synonyms.

Webster says that "*Drunk* is the plain-spoken, direct, and inclusive term; *intoxicated* may be exactly synonymous with *drunk*, but often is applied more or less euphemistically to one who is but slightly under the influence of liquor."

Everybody is right in this argument, but somehow it seems more genteel—kinder, really—to refer to a sot as being intoxicated. We applaud the delicacy that causes you to insist on making a distinction.

Customer Is Right!

Shouldn't I have corrected this ad copy? How could one resist doing so? I got into some trouble because I followed my impulse to do away with some of those *P*s.

Bert Sanford's
Thankfull for Your Tankfull

Some people believe in simplified spelling. Perhaps others believe in doing it the long, wrong way. In ad copy,

Half a Century Ago in the Proofroom

E. B. St. J., Lancaster, Ohio, writes: "Will you please inform me whether 'Post Office' is to be preferred to 'Post-office' in writing the name of the United States government institution for handling the mails? Personally I think 'Post Office' is correct, and I notice the name is so written at the 'masthead' of *THE INLAND PRINTER*."

Usage is about equally divided as to the three possible forms of the term. The best form, based on real language principle, is 'post-office,' capitalized or not according to circumstances. It is often printed 'postoffice,' and that is better than making it two words. 'Post office' would be defended by those of its advocates who reason grammatically as being an adjective and a noun; but *post* is not an adjective because it is absolutely nothing but a name, and any possible idea of attribution, of limitation, or of anything definitive, is an attribute of the whole word, not of *post* as a separate word. Probably the time will never come when all people will have learned to give the name its best form, but that form is and will be 'post-office.'"

above all else, following copy is the rule even when the copy is palpably incorrect. There would be no harm in querying or in consulting the head of your department about the matter. Bert may have dreamed up that little masterpiece about his gratitude all by himself. It could cost money to assuage his feelings if his brain child were to be altered. Your impulse was sound, but as we have said before, the proofroom is not the proper place for being carried away by impulse and emotion.

How Big Is Facsimile?

I have a question for Proofroom:

I was reading galley proofs like mad today and I came across this sentence: "But, tiny as they are, the facsimile Linos and copy desks ..."

Now I always thought that facsimile meant an exact reproduction in the same size as the original. Webster isn't clear as to whether a facsimile has to be the same size as the original and neither is Roget.

Our reference shelf has been revitalized by the gift of several valuable volumes from the library of George Summey, Jr., the authority on punctuation. But it failed us this time. Aside from the dictionaries, which carefully avoid the size angle, only Fowler's *Modern English Usage* listed facsimile, giving merely the pronunciation.

The dictionaries insist on "exact copy" as the definition. The word literally means "make like." An exact copy of anything would have to be the same size. We feel that you would be justified in changing "facsimile" to "miniature."

The question deserves some research. We often see "facsimile" used when "miniature" is meant. Perhaps there is no sound reason for not using the word in this manner. We are going to delve deeper into the size of a facsimile.

Long Time to Learn

The guy "who has grown gray" (January Proofroom) has waited a long time to learn about hyphens. In the Government Printing Office thirty years ago I kept a small *Everybody's Dictionary* in my pocket to help me from one line to the next. The GPO now has a similar book it prints for its own use, called *Syllabication*, listing thousands of hyphens. Possibly it would be glad to share it.

I should say this about captions: With humans and machines a cap is something that goes on top. Soooooo, a caption, as you say, should be on top.

We thank you, suh, for offering a constructive suggestion on aid in syllabication, before we all get hoary. We like our own little book on dividing words, but we will look into the availability of the one used by the GPO.

Controlling Tone Values on the Offset Press

★ "The plate's the thing," to misquote Shakespeare, seems to be the central theme behind much if not most of the published information concerning the offset lithographic process. Likewise most of the research effort of the industry itself has, for the past 25 years or more, been directed toward the improvement of lithographic plates. In general these developments have been intended to improve the tone values on the plate as well as to increase the number of impressions which can be run.

Recently the Lithographic Technical Foundation announced that most of the causes of plate failure can be eliminated when its latest techniques are employed. Thus the problem of plate life appears to resolve itself into one of pressmanship rather than platemaking. It is often forgotten, however, that tone rendition also is to a large extent a function of pressmanship.

If one analyzes most of the information available concerning the operation of an offset press, he finds very few references to the control of tone values on the press. Yet, in reality, the tones on the printed sheet are the ones which the lithographer must sell, and those on the plate are only a means to an end.

Apparently it is assumed that if the correct tones are on the plate, correct rendition is automatic if a few routine steps are followed in preparing the press and plate for printing. Since offset lithography is purported to be a process which requires little or no makeready, all there is to starting a job on the press is to build the plate up to the correct thickness, register it by moving front or side guides or plate cylinder or plate on cylinder, and start printing. Of course there are a few incidental operations which go along with the above such as washing the asphaltum off the plate, inking up the press and the plate, and attending to the dampening system, but these have little to do with the actual makeready.

How different this is from letterpress printing. The literature in this field is

filled with articles on ways of improving tone rendition through makeready. Although makeready is considered to be the curse of that method of reproduction, it together with roller setting and flow and distribution of ink are the only factors which can affect the quality of the print on a particular sheet of stock. Both inks and original plates must be made to fit the stock to be used on the job. Thus the letterpressman is always conscious that it is up to him to control the quality of the job. Without his skill the qualities put into a set of plates by the engraver are meaningless. In fact he even takes pride in his ability to make a bad set of plates produce a beautiful print.

It would be grossly unfair to imply in any way that most or any large proportion of the offset lithographic pressmen in this country do not take pride in the work they produce. Nor would it be fair to say that they deliberately set out to produce work of an inferior quality. In fact most offset pressmen attempt with all of the skill at their command to produce the best possible job. But in many instances they have had no opportunity to attain the skill necessary to make the job outstanding.

Although much of this skill may be acquired through experience and trial and error, there is a great amount of it

that can be learned only from highly skilled journeymen. Furthermore, there is so much more for the offset man to learn and watch, that his job is far more complex than that of the letterpressman. Also in many cases the offset pressman is required to work without a copy or even a proof of the job he is expected to reproduce.

Such "short-cuts" as the use of Van-Dyke prints for one- and two-color work and dye-prints of various types for full-color work are certainly speedy ways in which to make proofs for customer approval of the general layout, and are frequently all the proof necessary as far as he is concerned, but they give the pressman little or no indication of how the job should look when printed on an offset press.

Of course hand proofs can be "faked" to such an extent that they bear little resemblance to the results obtainable on a production press, but even then the pressman has something to go by or a degree of perfection to attempt to attain. If he has the skill or know-how and a good set of plates, he has at his command a process which is capable of producing more accurate reproductions of many classes of work than can possibly be reproduced on a mass production basis by any other process. However, his skill is of no avail if he does not have the correct materials with which to work.

One of the most important materials in any job is paper. Offset lithography has been sold as a process which can print halftones on any type of paper surface. It has been explained time and time again that due to the resilient nature of the rubber blanket, it conforms to the irregularities of the paper surface and permits the laying of halftone dots on the roughest surfaces.

In spite of this inherent ability of the offset process, many of those engaged in lithographic reproduction fail to realize that the character of the paper surface greatly influences the range of tones printed. Generally speaking, the press-



man is given the stock and told to run the job on it. In many instances the platemaker, the cameraman, dot-etchers, and all the rest who have had anything to do with the job, have no idea what paper is to be used.

Furthermore, if they did know, they would more than likely make no change in their operations to compensate for the surface on which the dots were to be printed. Perhaps, even if the job is to be proofed, they would make no attempt to see that the proofs were pulled on the same stock as was to be used for the job.

Recently this writer saw a set of progressive proofs furnished by a trade house which had been pulled on a very high grade coated paper, but the job was to be lithographed on a rather rough sheet of cardboard. Naturally it was a physical impossibility for the pressman to put the snap which was in the proofs into his finished press-sheets.

However, had the men at this trade shop realized what was necessary to make the job print well on this stock, their whole scheme of color correction would have been different. In fact, before the job was acceptable the whole set of positives had to be worked over, and a fifth color run to make up for the deficiency in contrast and detail in the original plates.

It may be surprising to some lithographers, but there are shops which will take only jobs which can be printed on one particular kind of paper. In some instances shops have been known to take work which can be run only on offset or M.F. paper. In other shops only coated paper is run. Regardless of which type is used exclusively, it has been this writer's observation that the quality of the work turned out by these shops is, in general, superior to that turned out by those which use more than one kind.

In addition to the smoothness of the paper surface, another property greatly affects the distribution of tone values on the printed sheet. This is the ability of the sheet to transfer the ink from the blanket. Needless to say, the ink itself plays an important role in this operation, as does the nature of the form to be printed, but changes in ink formulation can easily destroy the tone relationship originally established for the job.

In fact if one were to be supercritical, slight differences could be found between successive sheets in a load. These differences are seldom great enough to affect the over-all quality of

the job, but occasionally one may find a roll of paper whose ink receptivity varies greatly from others of the same lot, and every second, third, fourth, or fifth sheet (depending on how many rolls were sheeted at a time) in the load prints differently from the others.

Generally speaking, the differences between stocks of the same grade made by the same mill are quite small, and there is very little difference from one lot to another.

There is, however, one fact concerning paper which has received very little publicity. Both lithographic and letterpressmen have complained for years about "green" paper. Whenever paper is in short supply and paper must go to the press a few days after it is made, this cry of green paper is heard. Some paper experts have refused to recognize that such a term has any real meaning. Others have claimed that paper which has been conditioned before it left the mill could not be considered "green." Just how much effect age has on uncoated papers may be questionable, but it is surprising how much effect it can have on some coated stocks.

In a number of instances this writer has observed that stock which would not work well when first received would behave perfectly several months

later. In one case a sheet was tried on a gloss ink job, and it was impossible to make the sheet dry with a gloss. Several months later this same stock was tried on another run of this same job, and the ink dried with a beautiful finish.

More recently an odd size sheet was put on the press. This particular lot of coated paper had been purchased over two years before for a specific job and part of it was run at the time the stock was received. Except for the size, it was a stock sheet which was used regularly in this particular shop. The ink was made exactly to the same formula as had been run on the previous order, yet its printed shade only faintly resembled that on OK sheet from previous run.

A check of the ink penetration tests made at the time the stock was received revealed that the sheet was much more ink receptive two years before than at the time it was put on the press the second time. Apparently casein coatings continue to harden for a long time after the paper is made, and in this case it was necessary to completely reformulate the ink order to make this sheet take ink properly.

Even when this had been done it was impossible to make all tones correspond to the approved copy from the previous run. At first the pressman thought he could adjust the ink to the paper by making additions of varnish and compounds, but as is often the case, in so doing, he reduced the strength of the ink to such a point that it was impossible for him to carry enough to print without filling in.

Another place where tone distortion is caused by the variations in transfer of ink to paper is when jobs are transferred from one size press to another. In a shop specializing in commercial work, a black and white job was run on a 17" x 22" press. Later a repeat order came through for this same job and since this second order was considerably larger, it was scheduled to be run on a 22" x 34" press two-up. The same positives were used on the second run as had been used on the first one. This time the halftone sections only faintly resembled these same areas on the first run. Everything that could be thought of was tried. New plates were made, the blanket was over-packed and under-packed, back cylinder pressure was changed, and even the ink was altered, but the first job could not be duplicated on the larger press.

Finally in desperation a one-up 17" x 22" plate was made and the job put on



Crippled Children need YOUR help

Crippled children want to walk, talk and play like other children. They can if you help by giving to Easter Seals. Give generously—your dollars mean new lives for America's crippled children.

**19th ANNUAL
EASTER SEAL APPEAL
March 13 to April 13**

that press. Immediately the job looked like the first run.

The superintendent of this plant began checking back on other jobs which had been run on both presses. He found that there was always this difference but in most of the jobs which had previously been changed from one size press to the other, offset paper had been called for while in this case the job was being run on coated stock. Since a longer range of tones was discernible on the coated stock the distortion was more apparent.

Whether this difference was caused by the change in relative speed of the two presses, the greater area of contact between paper and blanket, or other inherent characteristics of the two presses was never determined.

However, similar differences have been noted when jobs on considerably larger equipment have been changed to still larger presses. It may well be that this change in tone values is brought about entirely by the difference in speed with which the blanket comes in contact and leaves the paper, or perhaps the length of time the blanket is actually in contact with the paper.

It is obvious that when two presses of different sizes are running at the same speed (delivering the same number of sheets per hour) the paper is traveling through the larger press at a higher rate of speed than through the smaller one.

There may be many who do not realize that the speed at which a press is running determines the density of the ink which is being printed. This is equally true on letterpress and offset presses. It may not be too noticeable on small equipment, but on presses with cylinders from 40 to 60 or more inches in circumference, a difference of a few thousand sheets per hour makes a very noticeable difference in the amount of ink transferred to the paper. This can be seen very easily when large areas of transparent colors are being run or when wet colors are being trapped on multicolor equipment.

Feeding a greater volume of ink from the fountain to the plate and blanket will tend to correct the situation in the case of solids, but in the running of halftones the relationship of one tone to another is changed. Bringing up the back cylinder pressure can also cause more ink to be transferred to the sheet

(Turn to page 74)

Mr. King will answer questions on offset problems. Address him in care of INLAND PRINTER

OFFSET...

QUESTIONS AND ANSWERS

Asks pH Control Information

Your article, in your offset column, on pH control (December, 1951) was very interesting and informative. We would like to obtain more specific information about the fountain solutions used by the "exceptionally successful operator" you refer to at the end of your article. If you do not have this information, can you furnish the name and address of this man so that we might correspond with him?

When I started in this business as a chemist, there were very few published formulas. This was especially true of recipes for fountain water mixtures. Each pressman had his own and he guarded them jealously. It took years to convince these men that I was not interested in supplanting their knowledge but rather in supplementing it.

When I had finally won their confidence, many of them turned their entire list of mixtures over to me. Many of them aptly fit the Englishman's description of the Americans' iced tea: "They make it with boiling water and put ice in it to cool it off. Then they put sugar in it to make it sweet and lemon in it to make it sour."

I was able to work with these men and improve many of these formulas because I never violated their confidence and have never published any of their formulas. I did discover considerable general information which I feel free to pass on.

In general terms the solutions consist of a solution of phosphoric acid, another of zinc, calcium, or magnesium nitrate, and another of ammonium dichromate. Since these are three of the most common constituents of fountain solutions, there is no secret about the materials used. However, the breaking down of the one solution into three is not generally done. (Two solutions may be used by combining the nitrate with the phosphoric acid.) By adding varying amounts of one, two or all three of these solutions until the proper printing results are obtained, much more latitude is given the pressman in controlling the amount of water he is required to carry on the press. It is my understanding that a number of the

old-time pressmen still follow this technique and make no secret of the fact. Hence I feel free to publish this much.

However, as far as telling with what inks they use what proportion of what materials, I believe that is a skill they have attained through years of experience and I am not at liberty to disclose it. In fact the man I had in mind when I wrote the December article frankly states that he works from experience alone and records this data along with the description of the materials he adds to the ink in preparing it for the press.

Quick-Drying Halftone Black

In your article "Offset Tricks of the Trade Scientifically Correct," appearing in THE INLAND PRINTER of October, 1951, you make mention of a halftone black which will dry in a few minutes. Will you supply the name and address of the ink manufacturer from whom this can be obtained?

I am very sorry that you thought the item regarding the halftone ink was part of my article. That was just one of these items of general interest which appear throughout most publications, and was not intended to be a part of the Offset Department. To the best of my knowledge there is no such ink as thus described in existence which is suitable for offset lithography.

There is, however, a type of ink available for lithography which very closely fits the description of the one in this item in that sheets can be backed up almost immediately. This ink does not dry hard instantaneously, but it does set immediately, and sheets can be handled without fear of smudging as soon as they come off the press. This type of ink is not limited to halftone blacks, but can be purchased in practically any color suitable for lithography. It is sold under trade-names such as "Quick-set" and other such names descriptive of the nature of the ink. I am sure that Canadian ink companies or at least Canadian counterparts of any American ink companies will be able to supply you with this rather recently developed product.

Scanning the Scene

Through the Eyes of



"JL"

You Should Participate

For several years I have secretly thrilled over the great strides being made in printing education at Rochester Institute of Technology.

Some good work has been done in the public schools of the country in the basics of our craft and surely qualifies as worth-while from an appreciation standpoint. It has, of course, by its very nature also supplemented other education.

What we have lacked, aside from what the pressmen's union does for its members in its great establishment at Pressmen's Home, Tennessee, is instruction on a professional level, or at least close to it. It has seemed to me—indeed, I am sure it is the fact—that craft schools in England have been accomplishing much more on the higher level, or toward finished craftsmen and technicians. I have seen many more examples of printing from schools teaching the craft and business there than from schools where printing is taught in the United States. Candor demands saying, also, that the quality of the work has been better, more professional.

Only a few days ago I received a packet of samples—craft educational booklets, particularly—from Mr. Lawson, of the Rochester school, which are equal to the best from England and better than most of it. That was a thrill, too.

My greatest thrill with respect to the great school came from reading a report on what is contemplated there in the years to come. The Institute—which will become 125 years old in 1954—is entering upon a ten-year program to raise \$30,000,000.00 for expansion and modernization. The largest phase of program will be a \$12,000,000 graphic arts center designed to be the foremost research agency for our industry. Of the huge sum, four million dollars will be used for the building, two million for equipment, and the remaining six million will be endow-

ment. The graphic arts center, incidentally, as many will recall, is the outgrowth of the Empire School of Printing, established by the New York State Publishers Association.

The objects of the research program, according to Dr. Mark Ellington, president of the Institute, "are to cut the costs of reproduction, improve the quality, and speed up the process."

An incidental statement made by Dr. Ellington merits praise. "As many educational institutions turn to Government support," he said, "Institute officials are more firmly convinced that higher education must remain free and independent, and must not become enmeshed with Government support and the controls which accompany it." "Amen," I say. Do I hear echoes?

The great Theodore Roosevelt once said that "every man owes some of his time to the industry to which he belongs," or words to that effect. I would add something, say "time and money" instead of only "time." So why don't you get in on the fund raising for the Institute, one way or the other, or both?

Notable Achievement

The year 1951 marked the 250th birthday of the city of Detroit. While the actual day of her establishment was July 24th, the year rather than the day was celebrated, and there were half a dozen or more events each month.

In the event itself, interest is quite naturally just local. What isn't local is the interest printers in other cities should take in what might be accomplished in their own, even to the point of the promotion of the idea of similar celebrations. Surely, there might be very little business from the idea. The big thing would be the potential of attention to themselves as an industry, and, where it can be done, as at Detroit, showing other business men that the facilities of graphic arts concerns available to them are well up to their requirements. Detroit printers, for ex-

ample, want to keep the great volume of automotive printing in Detroit.

I have received a copy of the souvenir program for the year's events. It is of sixty-four 9- by 12-inch pages, and cover, plastic bound, and in it just about everything in the way of graphic production is demonstrated. It is not only there, but there in the full bloom of excellence. It is dramatic; it is interesting; it is impressive.

The imprint is not of one printer. It reads "Produced by the Graphic Arts Association of Michigan." Seemingly no one knows just who did what. For the benefit of those who do not know, the Association is one of master printers. For the benefit of those who do not know, the community interests of the group are shepherded by Cy Means, one of the masters in the art of working with competitors to help them work together in the interests of all. A great director can be stymied by indifferent members, and, of course, vice versa. The twain do meet at Detroit where Cy and his members have welded themselves into a team which should serve as a shining example.

J. R. Frazier

Printers' Fire Hazards

The National Fire Protection Association reveals that the general causes of printing plant fires were as follows:

1. Common hazards—52 per cent.
2. Special hazards—27½ per cent.
3. Unknown causes—21 per cent.

Some of the special hazards disclosed were: paper ignited by gas dryer or static neutralizer flame; lead melting; friction sparks from processing units igniting paper shreds; ignition of gasoline, naphtha, alcohol, and kerosene used for cleaning; ignition of benzol and other ink thinners; and overheating silver nitrate solution.

Included in a program which has been recommended for improving fire safety in printing plants are: installation of sprinkler system; proper location and inspection of approved fire extinguishers and training all personnel to use them properly; checking electrical wires; covered receptacle for oily rags and waste paper, taking waste material outside for burning or other safe disposal at the end of the working day; some form of fire alarm system which should be tested daily; and the enforcement of no smoking rules.

SPECIMEN REVIEW

BY J. L. FRAZIER

ITEMS SUBMITTED FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL

EMIL GEORG SAHLIN, of Buffalo, New York.—Your work ranks with the best being done in this country, especially on the smaller every-day commercial forms which are of especial interest to readers. Several are in line for reproduction in a later showing. We realize this work is secondary in volume to your specialty, fine advertising typography, but you seem equally adept at both kinds.

THE CASTLE PRESS-GRANT DAHLSTROM, Pasadena, California.—Our hat is doffed to you on your completely attractive and refined calendar

Typo Graphic

December 1951



A MERRY CHRISTMAS AND HAPPY NEW YEAR

the beautiful Centaur of Bruce Rogers, nothing less. This is really it, my friends.

GROVE PRINTING HOUSE, of Chicago.—Your business card on glazed light blue stock—simulating, maybe, granite—should impress and interest those who see it because of its novelty and the effect of quality the paper introduces. Except for the name, however, the type is weak in relation to the tone and colorful effect of the paper background. It is not, on that account, pleasant to read. The wide difference in shape between the extra-condensed Onyx, or equivalent, and the Copperplate Gothic otherwise used violates shape harmony, one of the cardinal principles of design. We would much prefer composition either in Garamond Bold, Lydian, or one of the better sans-serif styles, preferably one of the latter

an
invitation
to
display
in
the

Guild
Gallery

The trapezium form in bright red dominated half a dozen different pieces promoting exhibition of the Milwaukee Graphic Arts and Advertising Guild

Character, power here—both with virtues of conventional, centered layout. Better harmony between differing components couldn't be had. Cover of magazine of Edwin H. Stuart, Pittsburgh, original in green and red

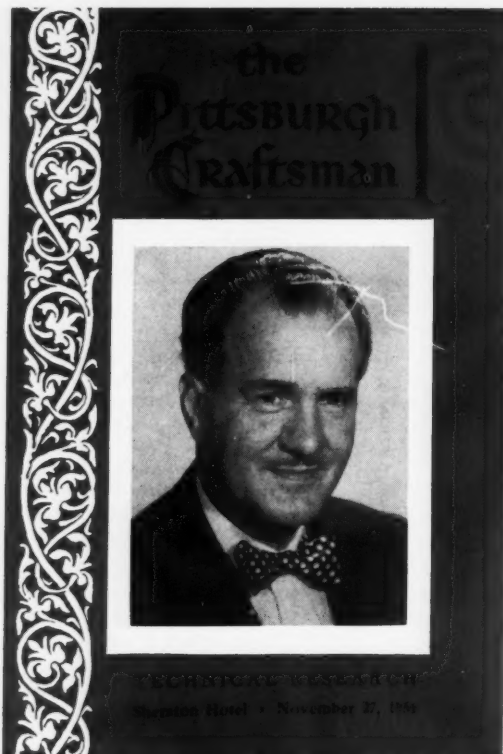
for 1952. It is in the nature of a typographical dream, and a sweet one. The 8-by 10-inch leaves of beautiful heavy-weight toned cover paper bear the impression of type only, with your interesting workmark in line technique the only color on each leaf. This, incidentally, is changed from leaf to leaf. This mark appears below two full-width lines giving name and, in much smaller size, address and telephones. Flanking the interesting line illustration your productions are effectively listed and, below this group, the calendar for the month appears. What makes it a thrill is the type and the nice, open composition without rules to box the days and dates—not necessary with sufficient white space. The sweetest ingredient is the type itself,

Poems

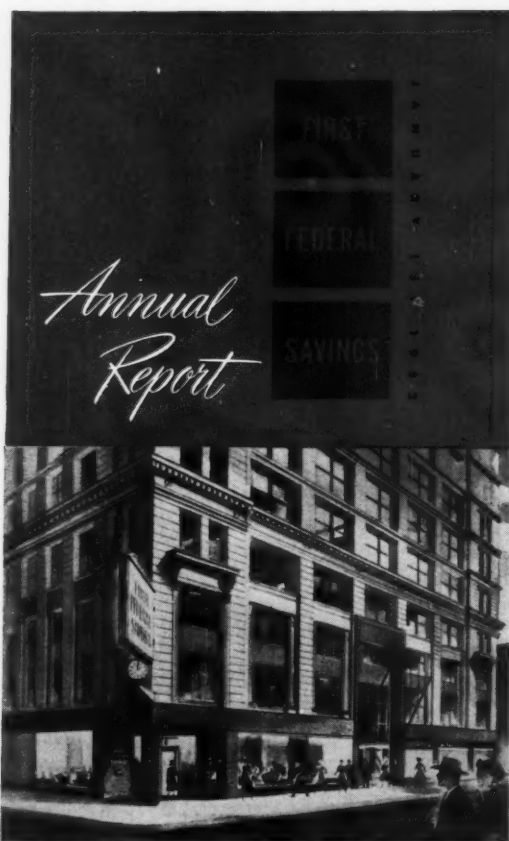
FROM THE IOWA POETRY WORKSHOP

H —

Angles justify conventional placing of design near top of a page; interest and action may more than compensate if placed low, as on this cover of charming booklet by Carroll Coleman, Iowa City



Conservative standard cover of Printing House Craftsman club bulletin which has strength and color, and provides for subject of meeting and portrait of each month's speaker, in this instance, J. Homer Winkler, president of International organization



On original booklet, beautifully printed by offset, the illustration is in full color and the reverse plate in a light brown

two because they are bolder, and on that prominent stock bold type is necessary. Incidentally, we regard Lydian one of the best all-around types among later styles for a general line of work—and, so, for a shop such as we believe you operate. With full series of Garamond, Lydian, and one of the sans-serifs a printer could turn out just about everything he might be called on for, and with fine effect. Hal Marchbanks, of honored memory, averred that he could do everything as well as it could be done with but one series, Caslon. Times have changed, but we agree in principle. One can have too many styles, especially if he has only job fonts of each of those he has in his cases.

PERCY SALMON, WILLS & GRAINGER, Auckland, New Zealand.—We admire the masthead and general typographical layout of "Printing News," magazine of the Federation of Master Printers of New Zealand, very much. The advertisements of equipment and supplies, including those of our old friends of the farflung enterprises of John Dickinson & Company, are of sane layout, neatly set and effectively displayed in a dignified and altogether sane manner. Halftones, of which there are many, are

It All Depends On How You Tell It

You have a story to tell. That comes first. You may want to build goodwill, provide information or do a straight selling job.

Whatever your story may be, fine printing will help to put it over. We produce printing which attracts attention for its excellent taste and mark of craftsmanship.

LEFEBVRE PRINTING COMPANY
Telephone ELtigate 7-2431

Rembrandt might shy away from the art and the American Institute of Graphic Arts would look askance at the typography but Mr. Average Man will go for this and learn a good lesson. It is the last page of the printer's house-organ

mental, feel that even if there was evidence of a bit of squeeze on the reverse side of a sheet it would be compensated for by regular pages printed there and that it would be only where there are large open spaces in advertisements that any impression would show through. As a rule, press-



Front (short fold) of impressive promotion piece by manifestly progressive advertising typographer in New Orleans. As received, right-hand side meets reverse color band of spread shown at right. On the original the second color is orange

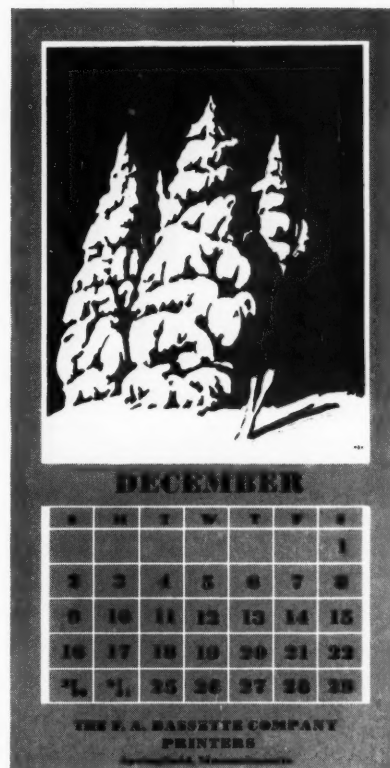
beautifully printed on a fine grade of heavy, coated paper. However, reading the text in what is a readable size of type is quite a strain to this writer who, while lacking 20-20 vision, knows he can see better than countless others. One uses so little ink and impression when seeking a "kiss" (in the impression) that a delicate type should not be used for small type. We can not believe more impression would be detri-

men seem to think all that is necessary is to get the halftones right. Indeed, the type is the more important, yet it is given secondary consideration. Could it be that photoengravers have done a highly effective selling job?

LIBBIE PRINTING COMPANY, of Allston, Massachusetts.—Orchids to you on the production of your brochure, "5 in 1," heralding installation of the 40-ton press which prints up to five colors in

one run. Your copywriter did a powerful job reciting the merits of the machine both from quality and economic standpoints, using interest-arousing words and phrases no prospect of yours can well disregard. First, on the third page, there's the heading, "This Amazing 40-ton Press is Delicate as a Fine Precision Watch." In the text there's "Automatically it corrects impression, faulty alignment or poor register," "Once Through the Press—That's All," and more that defies disregard. Name of the press is not given, but we believe the Cottrell machine developed by Lex Claybourn is referred to. Several pages telling your story are of glamorous layout and powerful on the large 12-by-15-inch size, and are followed by a number of demonstrations, including full-page magazine advertisements of important national concerns like General Electric and Swift & Company, all beautifully done. In view of the obvious excellence of the craftsmanship in production and despite, on that account, a disinclination to suggest anything at all derogatory, we are going to stick out our neck in another direction—taste. We say "stick out our neck" because we admit dislike for yellow as a color. It is the least useful and most dangerous color in typographical printing. That may account for the aversion we feel. Process yellow does nicely for the background on the cover, but is too weak on some of the pages. With a nice

of the work you do is the presswork and, fortunately, for you and your clients, it is most essential where halftones are used extensively. We verily believe you get out all that the photographs and, then, halftones have in them, maybe a little bit more. Some of your layout and display—design, in short—is in keeping, but some seems to lack planning, what with the severe and ultra-dignified title page of the brochure on the "The Museum of the Circus" in contrast with the flashing and smashing bold and colorful cover, the latter probably proper considering the cover suggests the calliope and cage wagons of red with extensive gold filigree. We would make the title page more in keeping with the cover and set the text, to conform and be more easily readable, in a type of greater "body," say Bookman or a face usually not considered book style, say Lydian. That would contribute atmosphere. In spite of good features there's lack of balance between them. Best-handled among the booklets and brochures is "More Power to You." You have done very well on the large souvenir program for the Theatre-in-the-Round production of "Operetta." The cover, as such, is highly interesting and "showy"—colorful. Big halftones are exceptionally well printed, meaning these and the photographs ahead of them are exceptional. Card advertisements, which in most program and other souvenir books



Final issue of a notable series of blotters. On the original the background is gray, tree shading blue



Hand Composition

Tons of the latest type faces, both foundry cast and of our own manufacture, are stocked for hand setting. This type is available for electrotyping or for reproduction proofing only.

the Ad Shop is accurate

We do it right... the first time. Our skilled craftsmen follow through on your job—checking and re-checking, personally supervising the execution of each detail. Our exactness and precision—save you time and money.

Since receipt of this folder the second in the series projected has arrived, disclosing that each issue will feature a single quality of typography. The folders are being produced by offset process

green, the fifth color—process red, yellow, blue, and black being the others—we are at a loss to understand why it wasn't used for backgrounds instead of process yellow. In our judgment, there is just one demonstration where green wouldn't be better than yellow in setting off the four-color pictures. It is, however, a remarkable piece of promotion, one creditable to any concern, and one that we believe will draw considerable business. It should.

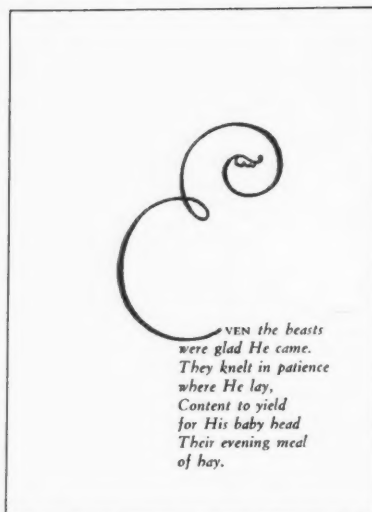
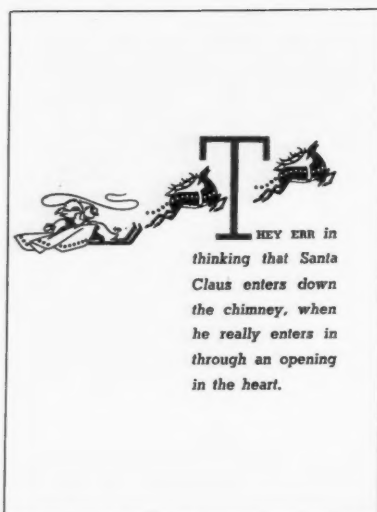
ST. PETERSBURG PRINTING COMPANY, St. Petersburg, Florida.—Best feature

are headaches, are well displayed and there is distinction within harmony throughout. While some refinements could be made, they are in a book where "cost-plus" was probably out of the question and which we are sure had to be rushed. About the only serious faults are rules used to "kill" what was considered too much space here and there—which there wasn't—and combinations of condensed and extended types close enough together to make their decided disparity of shape quite noticeable. The safe rule is to avoid such

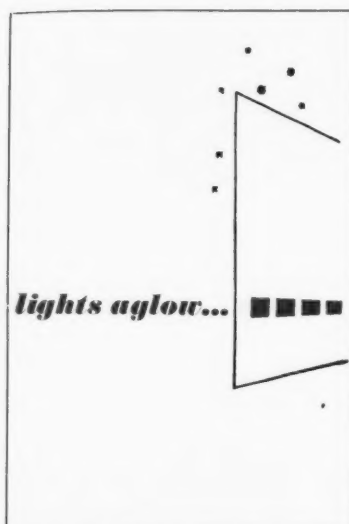


Chaste label by Richard C. Hoffmann, Los Angeles

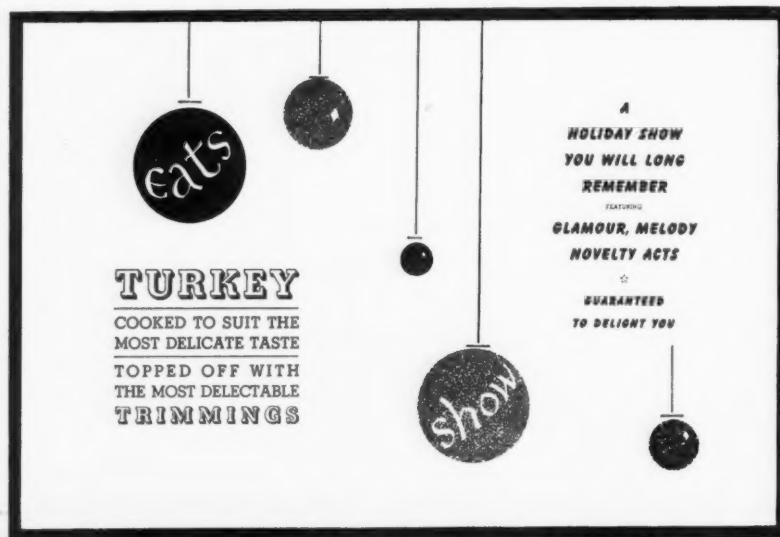
THE AD SHOP
NEW ORLEANS: *Printers* TYPEGRAPHER
510 WILKINSON PLACE • RAYMOND 4618



Power of initials printed in red is demonstrated by these pages of Richard C. Hoffmann's, Los Angeles



In gold and deep blue, matching color along deckled right-hand edge of rough white paper, this greeting compliments doers. Panel on left is short fold



Spread from Christmas party program of Club of Printing House Craftsmen, New York, original of which is green where black above. Layout is by Charles Felten, typography by King Typographic Service

widely different forms of type in any one job, although, under just the right conditions — rarely in effect — they might be justified walking together.

JOHN FREDERIC PRINTING COMPANY, Denver, Colorado.—The two greetings which you submit are cute and interesting and, therefore, effective. They are featured by ingenious die-cutting which, we understand, is a feature with you and at which you are expert and original. One for Moore Realty Company is an 8½-by 5½-inch card which, with its conventional copy, features an illustration of a television set above the rounding top of which we find the copy, "Moore Television Show" and "See us on the screen below" in a line of small type. The set itself is printed in green, the screen bordered with parallel red lines, die-cut inside. Fastened in its center at back is a second card, this one round and a part extends below the bottom of the main card. We act on the suggestion and as this round

card is turned the Moore personnel appears one after another through the die-cut panel of the television glass screen. The small halftones are printed around and near the outer edge of the round card, thirteen in all. Obviously, your idea could be adapted for fewer or more pictures by making the circular card (and so the whole) larger, or the pictures smaller. Lettering and type would be more pleasing if smaller and of more stylish design. These, rather than the picture of the television set, dominate the scene. The second piece is a double strip of heavy stock joined at ends to form a collar, as it were, which is flattened out for printing and then die-cut to the form of the front of a red brick house. Windows and glass in door are die-cut. A second card inside is printed with sketches of candles and other Christmas things which appear in the windows as the piece is received. One notes the words "pull out" printed on the door mat. He pulls the inside card down to a new position and portraits of the Moore

staff appear at windows and door. The effect of this piece is more Christmas-like than the other, wall of house being red, with evergreens beside door and a wreath below the glass of the door.

McCORMICK-ARMSTRONG COMPANY, Wichita, Kansas.—It is thrilling to see a printing of the Declaration of Independence other than facsimile, indeed the one you recently produced and distributed is the second we recall ever having seen. We are sure a great many fortunate enough to have received copies have had theirs framed and hung in their offices. Why not? What greater incentive could there be to right public living? And it is beautifully done in colors. We can not suggest how you might improve the job, so let us recite the broad specifications for the benefit of other readers, some of whom might be influenced to do likewise. The 17- by 22-inch sheet is of heavy, rough white stock deckled across the bottom. There is, first, a background of yellow with margin of stock of approximately half an inch in width. This is cut out in spots to provide for highlights in the fourteen small illustrations, which are line printed in blue, red, and black. Illustrations are in line and of a semi-cartoon type and a rather quaint type, although exceptionally well drawn, suggestive of the technique of the art of early chap-books. Of the illustrations, seven appear in a row beneath the title set in Garamond Bold to simulate spacing of Colonial printing and with swash caps liberally used. The flavor is nice. These seven pictures illustrate occupations, the third a farmer with his hoe, the fourth a wig-decked judge on his bench, and the seventh a printer pulling an old hand press. Other illustrations are placed in spots where appropriate to text. The text is in Century Expanded, a fine choice because the style has something of an oldish flavor while reproducing well by the offset process. The measure is sixteen picas, with five columns nicely separated. In checking for size we conclude the type was set smaller and enlarged somewhat or larger and reduced and seems nearer 14-point than 12- or 16-point.

THE MEEHAN-TOOKER COMPANY, of New York City.—Beg your pardon for neglecting so long to mention that most impressive 15- by 9-inch brochure, "Color Lithography." The fact of the matter is that we took it out of the pile to show around, and it all but never got back to head the parade which it is most certainly qualified to do. An exposition of the process in word and picture, mostly the latter, the brochure is one of the finest promotion pieces for a printing organization which we have examined in all the years we have been seeing the best. The oblong format, especially in connection with ample size, makes it impressive and the front design, with title effectively double-printed in the four-color plates, is a knock-out. Pictured at the left an ink man looks very well satisfied with the colors on his ink

Advertising BREEDS SALES and KNOCKS THE CHILL OFF COLD CALLS

EDWIN H. STUART, Inc.
Typographic Service

422 First Avenue • Pittsburgh 19, Pa.

COurt 1-3896-7-8-9

ATlantic 1-4446

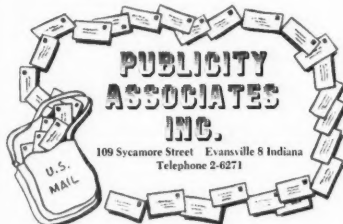
STUART MAKES TYPE TALK

STUART LEADS IN TYPE STYLES

Impelling copy which Edwin H. Stuart, the typographer, had the good judgment to let speak for itself



There are new customers and more sales to be had. They are no farther away than a postage stamp can deliver a mailing piece. But in between you'll find the services of our organization to be something of a big help with the telling and selling. We modestly make mention of our considerable know-how with copy, art, and planning for mail advertising. We also supply all the other services needed to get your advertising message in the mail.



No recipient could look at and throw these blotter-size leaflets away. He would want to know the significance of the cartoon creatures, and the headings also appeal. On originals, second colors are, respectively, light brown and dull orange. Yes, you guessed right—they're by Herbert W. Simpson



It's Your Business

There's only one form of advertising that reaches prospective customers directly. Mail advertising takes your sales or service story straight to the very people you want to reach. If you are seeking out new business or trying for more business — it's very likely we can help you with your mail advertising plans. We design and print effective mail advertising and do any and all mailing services.



PUBLICITY ASSOCIATES INC.

MAIL ADVERTISING SPECIALISTS
109 Sycamore Street Evansville 8 Indiana
Telephone 2-6271

Complete Mail Advertising Service

Court 4-0794-0795

GOOD NUMBERS TO CALL WHEN YOU WANT FINE PRINTING
R. T. LEWIS CO., 72 FIRST AVENUE, PITTSBURGH 22, PA.



PRINTERS

Neat, yet impressive, handling of conventional copy. Original blotter is in black and a blue on white



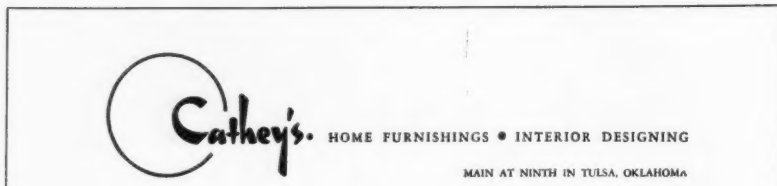
Lawrence Hall...
A HOME FOR BOYS

4833 North Francisco Avenue • Chicago 25, Illinois • Longbeach 1-5430



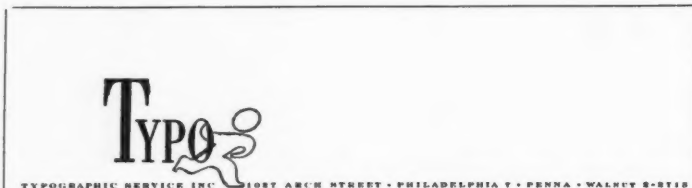
THE Triton
La Jolla California

C. H. CHADBOURNE, Manager



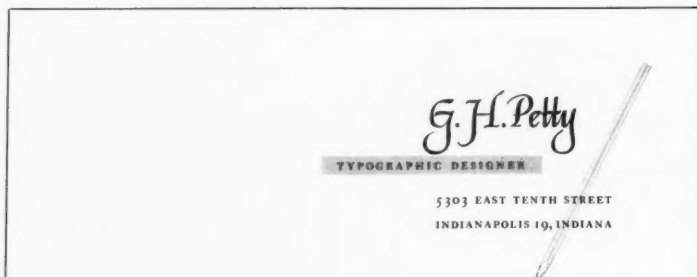
Cathey's HOME FURNISHINGS • INTERIOR DESIGNING

MAIN AT NINTH IN TULSA, OKLAHOMA



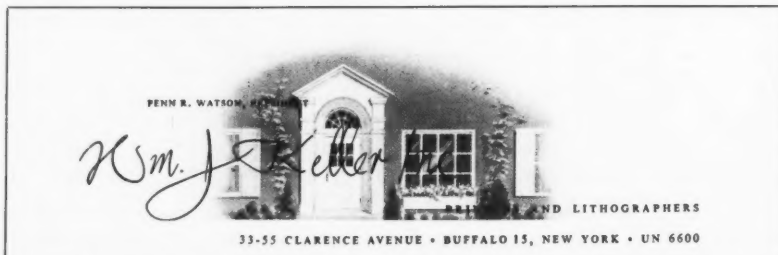
TYPO

TYPOGRAPHIC SERVICE INC. 1007 ARCH STREET • PHILADELPHIA 7 • PENNA • WALNEY B-2118



G. H. Petty
TYPOGRAPHIC DESIGNER

5303 EAST TENTH STREET
INDIANAPOLIS 19, INDIANA



PENN. B. WATSON, REPRINT

Wm. J. Keller

PRINTERS AND LITHOGRAPHERS

33-55 CLARENCE AVENUE • BUFFALO 15, NEW YORK • UN 6600

Not one of these six letterheads could be designated "run of mine stuff." The very deep blue second color of the first represents a perfect selection—note the star. Fine calligraphy features the hotel's design, reproduced from Strathmore paper-sampling brochure. Cathey's smart design in green and dull orange on green stock is by Harry C. Kinzie, Maneke-Kinzie Printing Company, Tulsa. It received top spot in exhibition of the Southern Master Printers' Association. Second color of Typo's distinctive notehead is a delicate green. Gray, rather than black, was used for key form. Petty's chaste yet interesting design is in brown and brown tint on cream-toned stock. On Keller's original the vignetted halftone of company's building is in yellow-orange. Lettering is most decidedly characterful

stick which he has stuck into several of the numerous steel casks containing different colors of ink. These are in front of him and extend to the right along bottom edge with the effective title above and to right of the man's figure. The deep blue background seems just the trick—affords fine contrast to the illustration. With three big solid circles printed in the primary colors and overlapping to form the secondary colors of orange, green, and violet in center of the group, impressive decoration results for the "Foreword" page. There are five illustrations simulating progressive proofs with the complete job on the same excellent picture and explanatory text on the spread following. Excellent color illustrations in full color demonstrating use in different categories follow this spread, after which there are several pages of one-color (black on white) work.

R. RANDOLPH KARCH, of Harrisburg, Pennsylvania.—We confess admiration of "Industrial Arts," bulletin of the Department of Public Instruction of your State. The least noteworthy feature, composition of text, has features which set it above what is usual in prospectuses outlining courses of study, equipment, and methods for teaching vocational subjects. First of all, since the paper had to be coated to properly print the numerous halftones—mostly shop-school scenes—good sense was exercised in selecting one of the bold Garamonds which, by the way, can scarcely be designated as bold, for setting the text. Light roman styles with fine lines usually associated with them would be trying to the eyes of readers. Readability is also heightened through extra leading between lines. Let's say it is one of the most pleasant books of its kind to read we have seen in a long time. Text pages are the better because the main headings are interestingly arranged with feature lines in line side to side at some good point along the page and subordinate lines flush-left as are subheads. The centered arrangement of heads is usual practice, dull and uninteresting notwithstanding. Heads are set in one of the newer sans serif styles, and it works well with the Garamond text. Page margins are off. The top one is too wide and the front margin too narrow. Answer would seem to be to have set the type in shorter measure and make the type pages deeper. Bottom and inside margins should remain as they are. Outstanding feature is the shaping of the halftone illustrations. These are four-sided with no sides parallel or square with the page. And do they attract attention and enliven the effect, all without anything of value being cropped off in the process! Indeed, we believe parts detrimental to illustrations are omitted, and which would have to remain if cuts were made square or rectangular. The cuts are more interesting because the angles are round-cornered in a wide arc. Presswork is excellent. Indeed, the whole is a creditable piece of work.

THE PRESSROOM

BY EUGENE ST. JOHN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Scrap From Non-melt Rollers

Before non-melt printers' rollers were being made, the scrap could be easily remelted for re-use. We are now using non-melt rollers but find that if the scrap is not used within a short period of time, it becomes very difficult to melt it for re-use, probably due to the reaction of hexamine (hexamethylenetetramine) on the glue to form a resinous material.

As we are unable to incinerate the scrap from the rollers and are not allowed to throw it on the dump because rats are attracted to the material as a food, we are greatly interested in finding a way of re-using it or some outlet for it. Will you please give us some practical suggestions? For instance, will it be possible to treat the waste material with a chemical to counteract the effect of the hexamine and thus ensure the remelting possibilities of this material?

"Hex" has been discarded for something better in this country in roller making. In the United States there are concerns to whom useless non-melt rollers may be sent for treatment to recover any glycerin or by-product remaining. Probably the roller makers of your country can direct you to such a reclaiming concern in your country.

In the course of time glycerin at the surface of the non-melt roller is lost through heat and evaporation, and the glycerin between the surface and the core of the roller migrates to replace the glycerin previously lost. At the same time "hex" seemed to have what might be termed a disintegrating effect on the composition so was discarded for something better in the United States.

Cause of Crystallization

Inclosed are two sheets, widely separated in the run through the press. You will note that the third color failed to trap on the second down on one sheet, apparently because the second down color had crystallized, while on the other sample, the third color traps nicely. The same paper and ink, with no alteration of the latter, were used and there was no noticeable change in any conditions, such as atmosphere, rollers and so on, during the run. What do you think accounts for the difference in trapping the third color on the second on the respective sheets?

While it was not noticed apparently, there was a change in the quantity of the second color fed from the fountain when the sheet on which the third color will not take was printed. It received

too much of the second color. The excess color was not properly absorbed by the first down color and the bare paper. Most of this excess color, which was not absorbed, is varnish, the varnish vehicle that carries the pigment. This excess varnish which could not penetrate the paper, dried hard (crystallized) on the surface of the paper.

The key to trouble-free process printing is proper absorption by the paper of each and every color, together with complete makeready and proper supply of ink. When these conditions are met, little trouble will be encountered with one ink trapping the following, or the latter taking on the preceding color, or with crystallization.

Heavy Edges on Highlights

We frequently have trouble with a heavy print on the edges of lights and highlights of halftones. This does not show at the start of the run but generally after about 100 impressions when the edges print heavy and show signs of wear as the run continues. We are wondering if there is a preventive and also whether it is possible at the start of the run to ascertain if this heavy edge is likely to occur later.

These heavy edges may be caused by starting to make ready with too strong an impression on the edges so that a matrix is prematurely formed in the packing. This might not show for a hundred or so impressions but meanwhile the excess squeeze is wearing the edge and causing the dots to print heavy. Obviously the preventive is to start makeready from a trial impression for overlay on which the edge is barely or not at all visible. By means of a graduated selective overlay, it is then possible to print the entire halftone sharp and clear and without a heavy edge.

The test for a possible heavy edge is to feed a sheet of poster grade of newsprint on top of a sheet of the stock to be used for the job through the press after makeready is finished. The extra sheet will show how the lights and highlights may be expected to look after running. At this point it is possible to shave off the edge in a bevel on

the overlay, if the print of the edge is heavy, and also to patch any weak spots in the lights if broken on the newsprint impression. The print on the newsprint shows in advance the effect of compression in forming a matrix in the packing.

Rubber Plates That Will Last

We are producing the titles of our monthly magazine from rubber plates, printed on a flat-bed cylinder press. The run is about 140,000, and you will note that the rubber is ruined after a few thousand. Is it possible to do a fine job with rubber? We use rubber just to keep our heading type from wearing down each month.

When long life is expected from rubber plates when using oil inks, it is necessary to specify plates made from Buna-N synthetic rubber and also to make sure the plates are mounted .916 or .918 of an inch high and carefully overlaid to print with the lightest possible impression throughout the press run. This means that the plates should be checked for height at intervals as a wood mount may swell and raise the rubber plate above type height during the run. If a previously printed rubber plate on wood is to be used for another run, it should be checked for height. One impression from a rubber plate that is too high can ruin it. With proper care Buna-N synthetic rubber plates have yielded hundreds of thousands impressions.

Same Ink Does Not Always Dry

It has been noticed that the same ink will not always dry on a given paper and that the addition of dryer is not always a corrective, for although the forced drying may cause the ink to dry on the press, it does not always dry on the paper. Why is this?

For the same ink always to dry properly on a given paper, it is necessary that uniform atmospheric conditions prevail at all times. Paper with a very high moisture content inhibits ink's penetration which is very important in absorption drying. Excessively high relative humidity retards oxidation drying, so if both absorption and oxidation drying are retarded by the high moisture content of both the air and

the paper, a good drier might fail to dry the ink on the paper but succeed in drying it on the inking system of the press.

Tape Underlays

We would like to ask if there are any improved methods and materials for underlaying wood-mounted cuts over the usual standard method of using ordinary sheets of paper and paste. We are contemplating underlaying our cuts before they are made up into page units. Practically all of our printing is done from slugs and wood-mounted cuts. The cuts come from many sources. Wood frequently varies in thickness and, of course, it has a tendency to warp. We realize we are taking somewhat of a chance in underlaying in advance of the actual press run.

Our reason for doing this is so that we can get better page proofs from proof presses to send to the customer. Many customers demand better page proofs. When the cuts and type vary in height, it is very difficult to get a good page proof. If the cut is low, the printer frequently tries to get a legible proof by putting more squeeze under the galley and this often results in the damage of type. Certain letters may be mashed, especially when the cylinder first hits a line or if one or two lines are away from all other elements and have to support the pressure alone.

If the underlaying is done before the type and cuts are assembled into page units, a better proof can be made and with less danger of mashing type. It does increase the danger of the cut getting to the press with subsequent changes in height due to humidity but I do not think that this will be a big factor.

With the ordinary type of paper and paste underlay, it seems to me that there is some danger of this getting snagged, wrinkled or torn off in sliding the form from one surface to another. For this reason, I have been wondering whether anything different from paper and paste has ever been used for underlaying. I was wondering about the use of wide pressure-sensitive tape, especially for the last layer. In other words, if a two- or three-ply underlay is made in the sectional area of the cut, I was wondering if it would not be practical to make the last thickness out of pressure-sensitive tape. It, I believe, would furnish protection to the underlay not only against being pulled off, wrinkled or scuffed but also help to hold other layers down flatter. Perhaps you have a better suggestion and I would appreciate your ideas on the subject.

The purpose of the underlay under a wood mount is to make the printing surface of the cut level and type high. As you note, some cuts are on warped mounts, some of which can be flattened by sawing. Otherwise the mount should be changed.

The quickest and easiest way to correct mounts which raise the cut above type high is by means of a block planer which is standard equipment in plants handling a considerable volume of cuts on wood base. This eliminates a high percentage of underlaying otherwise necessary and so is economical and

recommended. Of course, cuts are received which may be low on one corner or one side and these may be corrected for height with a spot or strip underlay beneath corner or side.

It happens that some cuts, especially the larger ones, are received which may be higher or lower in the center than on the edges. This can not be ascertained pre-press with the ordinary small type-high gauge, the throat of which is deep enough to measure only edges of

cuts for height. The modern plate gauge which can gauge the height of all parts of plates of all sizes and under printing pressure, is indicated here.

An underlay, like an overlay, should not be too abrupt but graded. Commonly used for overlaying are thin tissues, .001 in. thick, onionskin or similar tissue, .0015 in. thick and folio (French) .002 in. thick. For underlaying the French folio or paper of same caliper is most used, with some onionskin tissue at times. The thinnest tissue is rarely used in underlaying. The acid test of time has proved these to be the best steps in thickness and of course they are applied in patches of concentric circles, ovals or other shapes to avoid abrupt change and maintain gradation.

If pressure-sensitive tape of thicknesses above stated can be supplied, there is no objection apparent and time would be saved using them. This tape has found wide acceptance for various other purposes in the printing plant.

Work and Twist Ruled Forms

Inclosed are samples of high grade ruled forms with box headings, printed elsewhere. We failed to get this work because our quotations were too high. You may note that these are not reprint jobs by offset-lith and still the rules and rule joints appear as if drawn. Is there some little known and carefully guarded way of doing this work economically by letterpress?

These jobs were produced letterpress by means of work and twist, a scheme long in use but not utilized to the extent it deserves as a time saver and so is quite economical. Instead of setting the complete form in the regular way, it is set as two forms: (1) The cross or horizontal lines of type, including those in the heading and the box heads, as well as all the cross or horizontal rules are first set to constitute one of the pair of forms. In this way the tedious and time-consuming composition of box heads in narrow measures and spacing to correspond to down rules is avoided.

All vertical lines, generally all rules but some type lines at times, are spaced out in vertical position in the second form. The horizontal and the vertical forms are next locked up, foot to foot, to print on a sheet exactly double length vertically. The two forms are locked up without all the difficulty encountered to get boxheads to lift in the single form.

After working and twisting the sheet to test register, half as many sheets as copies required are fed to the end guide and the front guides in the regular way,

It's a Quiz

By R. Randolph Karch

Answers to these questions have appeared in *THE INLAND PRINTER* and other sources of information at various times. How retentive is your memory? How many can you answer without consulting the answers on page 73?

1. Where does greatest feathering occur in a paper tear test—wire or felt side?
2. The Fotosetter must add slight space between each letter of a justified line. True or false?
3. Ammonia added to albumin will increase its life. True or false?
4. Why is dust more of a problem in halftone transparent proofing than type forms?
5. Wet paper curls against the grain. True or false?
6. Must we always nickel the red plate electro? Yes or no.
7. When did the first halftone appear in a newspaper in the United States?
a. 1880 c. 1898
b. 1888
8. How many fonts will the Photon Photocomposing machine (Higonnet-Moyroud) contain?
a. 8 alphabets
b. 10 alphabets
c. 12 alphabets
d. 16 alphabets
9. Ottmar Mergenthaler, the inventor of the Linotype machine, died penniless. True or false?
10. More fibers lay in one direction on a cylinder than on the Fourdrinier papermaking machine. True or false?

and to complete the job, the sheet is twisted on the feedboard to feed the opposite end of the sheet (face up—not turned over) to the *same end guide*; the second run through on one side produces two complete forms on the double-size sheet which is bisected on the paper cutting machine when the ink has dried.

Work and twist is often utilized to print typographic numbering machine figures in a space too small to hold the machine and also on various two-color jobs with fountain and rollers divided in the center. By this scheme tedious spacing to fit a tenon in a mortise is avoided by carrying the mating parts on opposite halves of a work and twist form.

Blankets on Flatbed Cylinders

We have a rotary press and in ordering blankets for it we came into possession of a circular from each of the several press blanket suppliers. These circulars indicate that some of them are used on flatbed cylinder presses. Noticing their claims for time saving in make-ready, we ordered one of these resilient blankets for our flatbed cylinder press. The pressmen have had no success with it so far. Their contention did not seem to be that the blanket was not giving good print but that they had trouble in keeping it on the cylinder.

As a long time reader of *THE INLAND PRINTER* we would appreciate it if you would give us some idea as to the extent that these synthetic blankets are being used and on what amount of the better grade of work, such as high grade magazines. We would like to have your opinion as to whether we should attempt to put these blankets into use on our class of work, which is mostly done on flatbed cylinder presses in a quality of good magazine printing.

The purpose of the use of the blanket is to save on makeready. It is correction or shimming in compensation for errors in copy, form, plate and press and unlevelness of paper. The less error, the less need for makeready, a high percentage of which may be avoided by preplanning, prepreparation, premakeready—all included in the current name, prepress.

By making the most of prepress, it is possible with the blanket to print type forms with practically no overlaying. Mixed type and cut forms, except very fine screen halftones, ordinarily made ready to print by means of two spot overlays, may be started with one spot overlay when the blanket is used. Very fine screen halftones are hard to print in a clean manner on a long run by letterpress without hard packing and selective overlay.

Without prepress, the blanket may be used to save makeready on type



forms if slugs are not too faulty, but any blanket is subject to very rapid wear and premature failure to function if used on forms that are not level and type high.

As to whether you should put these blankets to use on your flatbed presses, I suggest that you get the names of users of these blankets on your kind of work from the blanket makers and then consult these users.

The packing must be regulated when using a blanket so that the cylinder still rides the bearers and not be too high or else it will be hard to keep it on the cylinder. Thin blankets give less trouble than thick ones.

Bonding Rubber Plates

We are interested in obtaining an adhesive which can be used to cement rubber printing plates to thin metal saddles. The general properties of this adhesive should be such that it is (1) easy to apply in a thin even coating, (2) will form a permanent bond between the rubber and metal, preferably without the use of heat or pressure.

We have heard of some development of a more or less self-vulcanizing material which will form a permanent bond between rubber and metal. We also have heard indirectly that there are several adhesives on the market which can be used satisfactorily to bond rubber plates to metal but, so far, have not been able to locate any manufacturer. Therefore, we are writing to you with the hope that you can help us by suggesting some company that manufactures an adhesive or vulcanizing material.

Both pressure-sensitive adhesive fabric (stickyback) and rubber cement may be used to bond rubber plates to metal saddles, cylinders or flat mounts.

Ordinarily stickyback serves the purpose alone but in difficult bonding, it may be helped with rubber cement or pressure-sensitive tape or both.

Overlay Causes Picking

Can you tell us why one edge of the cut on the inclosed sheet is picking and the remainder of the cut printing okay? We have checked everything likely to cause such a pick without getting the answer.

The overlay is not in register with the cut and where the overlay is missing one edge, ink at impression is not properly cleaned from cut and impressed on the sheet of paper, hence the picking. Many a paper or ink, along with atmospheric conditions, has been blamed for picking when the true cause was none of these but was incomplete makeready.

Multiple-Head Eyeletting Machine

Enclosed is a copy of a coupon book that we print several times each year. In the lower right-hand corner is a gold seal which is not supposed to be removed until the book is filled with stamps. However, some people have been steaming off the seal to find out the award before completing the book and then pasting the seal back on. Our problem is to find a way to prevent this and we believe that the answer is to use a multiple head eyeletting machine and put eyelets all around the outer edge of the seal. Do you know of any trade bindery doing this type of work or is there a standard machine made for this type of work?

Multiple-head eyeletting machines are obtainable. We are sending names of manufacturers and also name of concern specializing in this work.

SALESMEN'S CORNER

Repetition Counts in Making Sure That No Customer Is Ever Permitted to Forget You

★ A tale which emphasized the value of repetition concerned a young printing salesman. He called often on all his customers and prospective customers but instead of giving a sales talk on each call he merely gave his and his firm's name and went on his way unless he was asked to wait. He never made a nuisance of himself but did make certain nobody from whom he might hope to get business in the future forgot him. As a result his sales continued to increase until he led his department. This may be a pure fairy tale but it has been demonstrated that repetition does count, that it pays to make certain no present or prospective customer is permitted to forget you.

The two partners who own and operate a small printing plant use their cars when making business calls. In the course of a month they cover a large territory. On the rear bumper of each car they have a sign which states the nature of their business, the name and address of the firm and the telephone number. The signs are so attached it is easy to remove them when the cars are used on Sundays and holidays for pleasure and may be driven beyond the limits in which the firm does business.

These men state that though they use other forms of advertising, they have been able to trace more sales to the signs than to anything else. Though they do not say so, it is quite possible the signs are novel enough to make it easier for those who see them to remember what is on them. In any case it is apparent that more people see them and see them more often than they do stationary signs. In other words there is more repetition value to them.

The manager of the job printing department of a newspaper publishing

company said that whenever there was a lull in business, he made it a practice to print a supply of blotters and other desk accessories which he mailed to a list of present and prospective customers. He said these never failed to bring in more business than anything else he did.

He explained these results by pointing out that when you have a sample of your work carrying your name, address and telephone number always staring a business man in the face, he just naturally turns to you when he is in need of printing. If it is some other printer who keeps reminding this business man, then that other printer is likely to get business which, ordinarily, you would get.

Though some people do have excellent memories, it is still true that out of sight means out of mind. There are not many individuals like the policeman who was on duty at the entrance to a hall where an affair was being held. He kept looking at a man on the opposite side of the corridor and as soon as he had an opportunity, asked him if he wasn't X---- Y---- calling him by his first and his last name. When the answer was in the affirmative, the policeman asked, "Don't you remember me?" A shake of the man's head led the policeman to say, "You ought to, we worked part time in the same department of the same store when we were in school."

It had been some 20 years since each had finished school. The policeman had remained in the same city ever since but the man he remembered had been in some other city most of the time. It is to be noted also that the policeman had been watching and studying this man and had come to his conclusion

after this study and watching. It was a case of bringing back old memories.

The need of constant repetition of the fact that a firm is still in business can be realized by trying to recall the names and addresses of the firms with which one formerly did business but which one is not certain are still in business. The difficulty of recalling those names and addresses and the uncertainty regarding whether or not they have been recalled correctly is enlightening to say the least. If those firms it is so difficult to recall are still in business and they had continued to repeat the fact they are, no difficulty at all would be experienced in remembering them.

New competition is always developing. Not only does it come about in a given field but one field has a way of competing with another. Radio and television are comparatively new but they are competing with printed matter. New printing firms are started and compete with the older ones for the business which is available. Those printers who do not allow any one who is or may be in the market for printed matter to forget them do not find it

Copy idea

★ Houses are distinctively built. A whole block of houses exactly alike would not even command a second look. Thus when an architect plans your home he strives for originality, distinctiveness . . . that something different, original, out-of-the-ordinary, a style or individuality all its own. . . . Printing should be planned—and built—the same way.

Around your particular needs, the product you have to sell, the class of people you desire to reach, what they can afford to pay. Planned Sales Promotion pays and pays handsomely. Your printer has ideas . . . use them. No obligation.

York Composition Co.

York, Pa.

so difficult to meet all this new competition as do those who do not.

A man who had been in business so long it would seem everybody knew him found as he grew older that he was not so energetic as he had been when a young man. He had not organized his business in such a manner that younger and more active men would take over as he became more and more decrepit. The result was that he sold the business to three young men who changed the name of the firm and introduced modern methods. In a surprisingly short time it was none too easy to find anybody who remembered the former name of the firm.

The good will of the old firm which should have been a valuable asset had decreased in value to such a degree that the new owners did not consider it so much an asset as a liability. Yet, that old firm was formerly looked upon as a good one to do business with and as progressive. When it gradually gave less and less attention to repeating to its public that it was still in business and always ready to render the same high quality service it had in the past, it became a thing of the past, not old enough to be an antique but too old to be remembered.

An example of repetition which works two ways is the repeated warnings of shortages. It is then that those who feel in need of anything have a way of buying where and when they can without being too critical regarding the quality or the price. Business concerns have a way of overstocking as soon as new stock is available and are likely to increase their inventories to such a degree they have to reduce it by selling their surplus for what they can get for it. There follows more careful and critical selection of what is bought.

In the meantime those firms which have found it so easy to do all the business they can do have a tendency to become careless and fail to render the high grade service they have in the past. The net result is that those who do not wake up in time to the realization of what is happening are in danger of falling behind, either going out of business entirely or virtually starting all over again by calling attention of their customers and prospective customers to the fact they are still in business and showing them samples of the quality of the work they are doing. There are indications such a situation is now current.

J. E. Bullard

PIA Urges Wider Use of Selling Course

The Printing Industry of America has urged more use of its Course in Selling Printing for self-study and for local companies and associations. Designed to meet the increasing need for a high level of salesmanship, the course combines selling instructions with sales ideas that should click if properly developed and presented. Subjects include the salesman's first job and first call, individualizing the approach, exchanging ideas, getting the order, cultivating new customers, submitting proposals, handling technical questions, meeting sales resistance and competition, and improving customer relations.

A supplementary section, reviewing projects in graphic arts processes, is

recommended for salesmen who wish to refresh or increase their knowledge of materials and processes. Suggested study topics include typical printing uses, mechanical processes, results of folding and binding, type and composition fundamentals, printing plates and surfaces, paper standards and surfaces, imposition elements, color and inks, photos and other illustrations.

With each of the dozen units comprising the course comes a guide telling the salesman how to train himself and how to check his progress in improving his knowledge of productive salesmanship. The guides are particularly useful for salesmen on staffs too small for a group class.

Copy idea

"What Do You Think?"

"No promise is unimportant"

—Frohman

That's what we think also, and we go a long way to see that our promises are fulfilled. Every now and then a business man says something to us like this: "Yes, that's your promise, but a printer's promise doesn't mean anything," or "Who ever heard of a printer delivering a job on time?", or, "Sure, you promise all right, but will you do it?"

We don't know who started all this doubt as to a printer's promises, but we know that we do not take our own promises lightly. Many a night we work into the late hours, or use an extra shift on a machine, for no other reason than that we have told some business man that his job would be ready the next day. Once, when delivering printing to the Express Company at a late hour, we ran into a client getting on the sleeper. If we had not run upon each other accidentally, he would never have known to what extremes we had gone to keep our promise.

If you are one of those who don't believe you can trust a printer's word, give us a chance. We would welcome the opportunity. We won't promise to deliver one hundred per cent, but we WILL if it is physically possible to do so.

Wagner's Printery

MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

Printing Industry of America Will Put Its "Show on the Road"

Printing Industry of America is putting its show on the road. Meeting in Chicago Jan. 29 and 30, more than 30 members of the Committee on Business Controls, headed by Kenneth P. Morse of the Standard Register Co., Dayton, Ohio, laid the groundwork for a long-range program to improve the level of printing management throughout the country. Heading the "show" is Alexander Paul, newly-appointed director of PIA management services.

For the past six years Mr. Paul was Chief of Special Projects, Office of Publications, Office of the Secretary of Commerce. A graduate of Carnegie Institute of Technology, he was formerly associated with the Frederick H. Levey Co., Philadelphia, and assistant to the president, Duenewald Printing Corp., New York City.

Outlined by President Arthur A. Wetzel at the Boston convention last October, the program is designed to create an awareness among printers and lithographers of their need for management assistance, to acquaint

them with PIA management services, and to develop opportunities, through local and regional sessions, for discussing management problems.

At the Chicago meeting Mr. Wetzel charged the committee with the responsibility of attempting to protect the economic safety of the industry which, as a small unit business, is peculiarly susceptible to the economic perils of high taxes and other high costs of doing business.

The committee formed several sub-committees to identify management problems and develop materials and services for their solution; approved an immediate program for discussion clinics before local groups; initiated a plan for securing qualified speakers, and authorized immediate formation of a Secretary's Committee to keep PIA and its Committee on Business Controls informed on the needs and interests of local and regional groups.

Problems regarded as most pressing are grouped in five areas—financial, sales, production, personnel and general. For each area there will be a general committee to study needed new material, identify additional problems, and recommend appointment of project committees for specific jobs. Each panel discussion clinic will be composed of three individuals and a moderator. The "Show on the Road," stemming from the clinic program, will package into units discussion of any of the five areas and its sub-divisions. Each unit will include publicity to attract attendance, and complete development of the subject with audio-visual tools and printed pieces.



Alexander Paul, newly-appointed director of Management Services for the Printing Industry of America, is in charge of "Show on the Road"

Committee members at the Chicago meeting reported a general decline in net profit percentages, despite 7 to 12% sales volume increases. Some executives reported a decline in volume and profits, a few a rise in both, but the general picture indicated low net results on high volume. Falling net profit was attributed to tax and wage boosts not offset by increased production. Some members believed taxes had



The Printing Industry of America's Committee on Business Controls met in Chicago, January 29-30, to lay groundwork for the PIA "Show on the Road"



The New Orleans meetings of the executive committee of the Union Employers section, the board of directors of the Master Printers section and the executive committee, Printing Industry of America, attracted approximately 40 industry leaders. Three groups are pictured at a luncheon meeting

soared above the point at which it would be safe to tax business, especially small units.

The committee called for more careful and judicious Federal spending, and a realistic approach to the matter of over-burdening taxes on business. Since the printing industry, according to PIA, is comprised almost entirely of small unit businesses, deep concern was expressed about the effect of high taxes on its economic safety. Stress was laid on the need for using all management tools effectively.

Share Literature Urged

The Instruction Literature Committee of the International Association of Printing House Craftsmen is urging member craftsmen to make available machinery manufacturers' instruction literature to all operators of printing machinery as a conservation project in these times of material shortages. A survey of the Research and Engineering Council of the Graphic Arts Industry revealed that much of this literature is not readily accessible to the operators. Every local Craftsmen's club and district conference is being asked by the committee to hold a meeting on this project in 1952.

Heads PHC Defense Work

Chairman of a special International Association of Printing House Craftsmen committee, whose purpose is to work with the Government and the printing industry on defense measures, is John A. McLean, with headquarters in Washington, D. C. Formerly Government Printing Office platemaking superintendent and assistant production manager, he is editor-in-chief of a dictionary of the graphic arts industry to be published by Printing Industry of America, Inc., and Colton Press, New York.



Fred Voiland, Jr., of Topeka, and state printer of Kansas, has been appointed as general chairman of Printing Week, 1953, for the International Association of Printing House Craftsmen



The major Printing Week display of York, Pa., featuring exhibits of nine Graphic Arts firms, six local, included a demonstration of the Original Heidelberg and Poly automatic cylinder presses



Tulsa (Okla.) craftsmen selected as the chairmen of the Printing Week committees included (left to right) Jim Cockrell, Jr., Bob Hudson, George Constantine, Jack W. Taylor, Peter Fowler, Clifton Guy, Jim Ferguson, A. F. Hyden, Parker Holland, and H. E. Kinzie. Not shown: William H. Talley



New York Craftsmen look on as Herbert Kaufman of Dufine-Kaufman, Inc., makes his blood contribution to the Graphic Arts Guild Blood Bank. Left to right: Bill Butler of Printing Trades Blue Book; Art Tarling of the Bingham Brothers Co.; Ed Blank of Rogers-Kellogg-Stillson, Inc.; Harry Hulsen of Bingham Brothers Co.; Russell May of the J. E. Linde Paper Co.; Casey Jones of the Harris-Seybold Co.; and James Goggins, president of the New York Club of Printing House Craftsmen



Arthur Dultgen, originator of the News-Dultgen halftone process, receives a GTA scroll from A. C. Black, Crowell-Collier gravure superintendent, for achievements in gravure development

Gravure Technical Association Delegates Discuss Future of Process at Third Annual Convention

The Gravure Technical Association's third annual convention in New York City Feb. 7 and 8 attracted 480 printers, publishing and advertising agency representatives who heard speakers review the progress and problems of commercial gravure as a process born and perfected in the span of a man's lifetime.

"We are not here to evaluate the advantages of one process over another," said Peter Dennerlein, vice-president and manufacturing director of the Crowell-Collier Publishing Co., "but we must realize that we have created a giant that has unlimited possibilities. What is gravure's future? With the use of electronics, precision instruments, laboratory developments, we can look forward to the photography of any subject being exact through the measuring of time and light, eliminating or minimizing retouching; to photographic plates, film emulsions and sensitizers controlled to the most exacting formulae; elimination of carbon tissue; cylinder etching controlled by a fraction of a second; printing speeds undreamed of today, depending only upon the mechanism of cutting and folding signatures or units. Such refinements, improvements and inventions will minimize dependency upon the human element, which today is 90 per cent of quality printing."

Backing his statement that "gravure has grown up," Mr. Dennerlein said that of about 16,000 registered photo-engravers, 3,000 are in the rotogravure field, and that 90 national magazines and 112 newspaper supplements with national circulation are printed wholly or in part by the rotogravure process. "While some may be partial to

offset or letterpress," he added, "it must be recognized that there are three major processes, one more advantageous for a particular kind of job than another, but to the reader or customer solicited by printed matter, the process is unimportant. What intrigues him and creates an appetite for the advertised product is the reproduction."

For further improvement of reproduction GTA appropriated funds for publishing manuals on standardized positive and cylinder preparation procedures. Standards are being worked out by the National Joint Educational Committee for Gravure, consisting of a labor representative, a union official, and one management representative, a GTA member, from each of eight cities—New York, Philadelphia, De-

troit, Cleveland, Louisville, Chicago, Springfield, Ohio, and Toronto. Standardization is regarded as necessary to achieve a higher degree of uniformity in gravure printing, enabling the industry to compete on better terms with other processes.

GTA is co-operating with American Association of Advertising Agencies and the American Newspaper Publishers Association in devising standard ink specifications and a color bar reproduced from a standard density positive etched under standard conditions.

Allen C. Black, Crowell-Collier gravure superintendent, reviewed the educational and standardization program, and Denis M. Burke, president of New York Photo-Engravers' Union No. 1, pledged full co-operation in the efforts to improve gravure craftsmanship. John J. Quinn, production manager of Pedlar & Ryan, Inc., reported for the technical committee. Magazine and group operations in gravure were discussed by E. Thomas McBreen, mechanical production director of the J. Walter Thompson Co., Chicago.

Edwin C. Kennedy, vice-president of Hearst Publishing Co., Inc., told why *American Weekly* is "going gravure" under a ten-year contract representing a billing in excess of \$60,000,000. Printing will be done by three Cuneo Press plants—Neo Gravure Printing Co., New York, Neo Gravure Co., Chicago, and Pacific Neo Gravure Corp., San Francisco. The first rotogravure issue, May 11, will appear with editions of 23 newspapers. The Dultgen halftone process will be used. Four million copies will be run weekly in the new \$3 million, 18-presses-in-line plant in Weehawken, N. J., four million in Chicago, and two million in San Francisco.

Following officers were re-elected: president, Len S. Pinover, Intaglio Service Corp.; vice-president, Howard Canfield, Marathon Corporation; secretary-treasurer, John E. Hazel, News Syndicate Co., Inc.; assistant secretary, Edward S. St. John, Halpin, Keogh & St. John, all of New York.



Peter Dennerlein, Crowell-Collier vice-president (left), told GTA delegates that "gravure has grown up." The convention re-elected Len Pinover, Intaglio Service Corp. (right), GTA president



Donnelley Letter Exhibition Traces Alphabet History

The Roman Letter exhibit at the Lakeside Press Galleries of the R. R. Donnelley and Sons Co. in Chicago, opened to the public late in February, is expected to continue until late Spring. Believed to be the largest and most complete showing of its kind ever presented in the United States, the exhibit traces the development of the modern alphabet. Included are cases containing examples of early writing materials, the edged pen and quills, and paper, starting with wax and papyrus through to present-day papers. Examples of tools used in early days to cut inscriptions on stone monuments are also shown.

The exhibit was assembled by the Donnelley design department in co-operation with James Hayes, Chicago calligrapher and authority on letter forms.

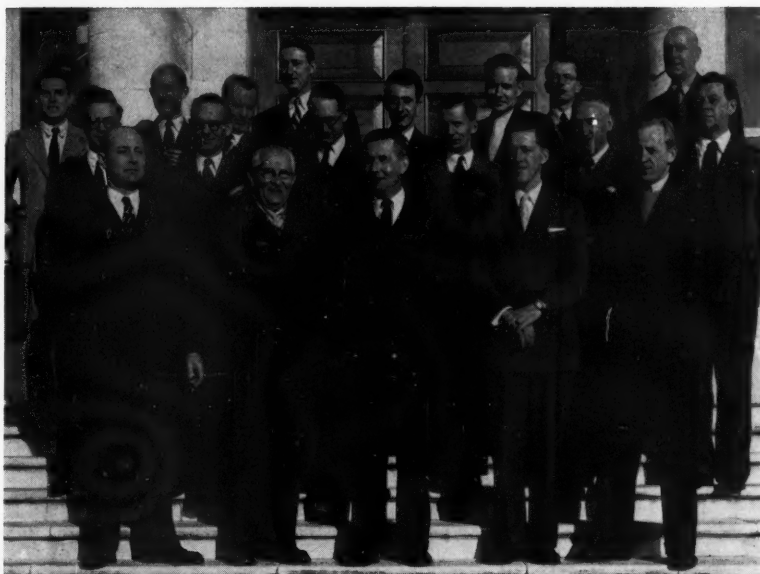
Printing Show on Tour

The 1952 Printing for Commerce Exhibition sponsored by the American Institute of Graphic Arts has hit the road after three weeks display in New York City. Stops scheduled included Washington, D. C., Philadelphia and Chicago, perhaps followed by San Francisco. The first road showing was held Feb. 11-24 under the auspices of the Washington Graphic Arts Association. Late March will see the display in the N. W. Ayer Gallery, Philadelphia. The Chicago location, in May, will be the Merchandise Mart.

The exhibition includes 179 pieces selected on the basis of total effect of design, illustration, typography, engraving, platemaking, paper, printing and binding. Each piece was judged, regardless of process or cost.



George D. Beck (left) and Frank H. Mortimer discuss the exhibits in the American Institute of Graphics Arts 1952 Printing for Commerce Show at joint meeting of Washington groups



The first International Conference of Printing Research Institutes held recently at the laboratories of the Printing, Packaging and Allied Trades Research Association, Patra House, Leatherhead, Surrey, England, attracted delegates (above) from Denmark, France, Great Britain, Sweden and Western Germany. The conference favored a second meeting in Stockholm in the Spring of 1953



A major point of discussion at the recent general sales meeting of the Miehle Printing Press and Manufacturing Co. in Chicago was the effect of the defense efforts on both the company and printing industry. The sales organization also had opportunity to review recent company developments



Robert F. Nelson, executive vice-president of American Type Founders, (third from right) receives the Navy's Distinguished Public Service Award from Navy Secretary Dan A. Kimball (second from left) crediting him for "unprecedented records" in development and manufacture of naval fire control instruments during World War II. Also present at the Jan. 29 Pentagon ceremony (left to right): Capt. R. L. Adams, Bureau of Ordnance production officer; Mrs. Nelson; T. R. Jones, ATF board chairman; and Rear Admiral Harold D. Baker, chairman of the Ships Characteristics Board



A. R. Tommasini, guest Printing Week speaker in Seattle, was met at airport by committee members (left to right) Mike Hines, Ken Comfort, Mr. Tommasini, Darrell Taylor (chairman), Bert Raymond

Allies Reject Reds' Cease-Fire Demand

CHICAGO DAILY NEWS

An Independent Newspaper

5¢

THE BLUE STREAK

SEVEN YEARS—200 34th Street—CHICAGO, ILL. TUESDAY, NOVEMBER 13, 1951. 30 PAGES

THE BIG LINE STRECK
Commies Sell Line To Chinese: They Won War in Korea
U.N. Leading Propaganda Battle; Promote Take U.S. as Aggressor

'TOO MANY GENERALS' CALLED WASTE, PERIL

U.N. Slaps Russ Twice

STORM BIG 'BLOW' FOR AUTO



Dig for More Bodies In Ruins of Rail Cars

At Least 30 Listed in Dailies
50 Injured in Wyoming Crash

Lose on China, German Votes

Soviets Try to Bar Reich-Liaison Study, Probe of Role in Peiping

PARIS—(AP)—The United Nations delivered two strong rebuffs to Russia Tuesday in key areas of the cold war—Germany and China.

Senators Hit at Pentagon

Few at Chiefs And No Influence

WASHINGTON—(AP)—Senators' complaints Tuesday that the Pentagon's military planning is too much of a top-down affair, and that the chiefs of staff have too much influence, were given a strong rebuttal by the defense department.

More News Pictures of Rail Tragedy

CHICAGO, Nov. 13 (AP)—A second batch of news pictures from the wreckage of a passenger train that crashed in Wyoming Tuesday night was shown today.

Report Rues Sub Building

Called 'Feminile'

CHICAGO, Nov. 13 (AP)—A new report says that the design of a new subterranean building for the city of Chicago is being criticized for being too "feminine."

All of Reds' Jets Going Into Air War

WASHINGTON, Nov. 13 (AP)—The United States today announced that it would send all of the Soviet-made jets captured in the Korean war to the United Nations Command.

Find Job Workers' Hary on Freedom

SEATTLE, Nov. 13 (AP)—Seattle workers today were told that they must find jobs on their own if they want to remain free.

Clearer, but Cooler—That's Your Outlook

CHICAGO, Nov. 13 (AP)—The outlook for the future is clearer, but cooler, according to a report by the U.S. Weather Bureau.

Report Rues Sub Building

Called 'Feminile'

CHICAGO, Nov. 13 (AP)—A new report says that the design of a new subterranean building for the city of Chicago is being criticized for being too "feminine."

All of Reds' Jets Going Into Air War

WASHINGTON, Nov. 13 (AP)—The United States today announced that it would send all of the Soviet-made jets captured in the Korean war to the United Nations Command.

Find Job Workers' Hary on Freedom

SEATTLE, Nov. 13 (AP)—Seattle workers today were told that they must find jobs on their own if they want to remain free.

Today's Chunks

CHICAGO, Nov. 13 (AP)—The weather today is expected to be cloudy with some rain.

Seattle Observes Printing Week

Seven large signboards strategically located on the heaviest traveled streets of Seattle heralded the observance of Printing Week in the Great Northwest. The celebration was punctuated with banquets, luncheons, exhibits, television and radio interviews. Men and industry were subjects of newspaper editorials and features, including a full-page spread in the Sunday, Jan. 13, magazine section of the *Seattle Times* devoted to the Printing Industry of Seattle. An especially prepared Printing Week ad was spotted on the first page of the *Seattle Times* and *Post Intelligencer* and was carried in 170 Washington weeklies.

Principal speaker at the Printing Week banquet was A. R. Tommasini, public relations chairman of the International Association of Printing House Craftsmen. He also spoke before the Seattle Ad and Sales Club, the Washington State Press Club and took part in a television interview with Darrell Taylor Printing Week chairman.

Chicago Printing Exhibited

The 25th annual Design in Chicago Printing exhibition, sponsored by the Society of Typographic Arts, is currently being shown in the Chicago Art Institute (March 15 through April 27). The exhibit features advertising, announcements, direct mail, and stationery pieces, books, booklets and packages with certificates of award going to those participating in the production of the outstanding entries. The competition was opened only to printers within a 50-mile radius of Chicago.

Direct Mail Volume Up 14.9%

Total 1951 direct mail volume of \$1,056,296,826 was a 14.9 per cent gain over 1950, according to the Direct Mail Advertising Association. October's \$102,049,878 was the monthly high, and the low was \$80,171,898 for December.



Arthur A. Wetzel, president of the Printing Industry of America, donned the traditional ten-gallon hat when he visited Oklahoma City to give a Printing Week "Sermon for Printers"

The Chicago Daily News has won permanent possession of the Inland Daily Press Association's trophy for outstanding typography in its circulation class; first place awards in the other classes went to the Miles City (Mont.) Star, the Marinette (Wis.) Eagle Star, the LaSalle (Ill.) News-Tribune, and the Madison (Wis.) State Journal. Judges who scored the newspapers were Wayne V. Harsha, editor of *The Inland Printer*; Lloyd Hollister, president of the Lloyd Hollister Publications, Wilmette, Ill.; and Dr. Charles L. Allen of the Northwestern University School of Journalism

Select Fifty Books

From 574 volumes produced by 126 manufacturers and publishers a jury of Chicagoans, co-chaired by Burton Cherry of Cuneo Press, and Milton B. Glick of Viking Press, New York City, has selected the "50 Books of the Year" for the 30th annual showing of this American Institute of Graphic Arts feature. Announcement of the selections will be made March 21 at the first display in Chicago. April showings in Philadelphia, New York, Washington and San Francisco will be followed by a nation-wide tour of graphic arts centers, schools and libraries, and a display in England.

Cleveland Clubs Feature FBI

Joseph D. Purvis, assistant special agent in charge of the Cleveland (Ohio) office of the Federal Bureau of Investigation, addressed a joint meeting of the Cleveland Litho and Craftsmen Clubs Feb. 21 on "The F. B. I. and the Printing Industry."

Silvius Heads Californians

Herbert Silvius was re-elected president and F. J. Burke secretary-treasurer of the Graphic Arts Council of California at its second annual state-wide meeting at Long Beach, Calif. Also re-elected were executive commit-

tee members Hale Luff, past president of the Printing Industries Association of Los Angeles; Ward Williams, Oliver Beckwith, James Neyenesch, Garland Moore, Mr. Silvius and Mr. Burke. Jesse M. Mayo, state senator, was principal speaker at the installation.

Changes Publication Name

The International Association of Electrotypers, Inc., Cleveland, Ohio, has changed the name of its monthly publication, "Electrotypers and Stereotypers Bulletin," to the "Electrotypers and Stereotypers Magazine." Format alterations have also been made.

AAIE Convention Date Set

The 1952 convention of the American Association of Industrial Editors is slated for March 26-28 in the Netherland Plaza Hotel in Cincinnati. First day's program will be devoted to the external editor's problems, a feature expected to attract many new editors to the convention. James McCormick, external editor of Du Pont de Nemours, will be in charge of the opening day's program. Meetings of interest to external and internal editors alike are on the agenda for the second day. Attention will be on the internal editor's problems on the last day.



You might be quite surprised at

the time and money saving

techniques acquired by regular

users of molded rubber plates

in all kinds of printing plants.

Let us put you in contact with the

commercial rubber platemaker

in your area. He could well be a

man you should know.

CONVENTIONS What-Where-When

Mid-Atlantic Mechanical Conference, Bellevue-Stratford Hotel, Philadelphia. March 20-22.

National Paper Trade Association, Waldorf-Astoria Hotel, New York. March 24-26.

American Association of Industrial Editors, Netherland Plaza Hotel, Cincinnati. March 26-28.

National Packaging Exposition, Atlantic City Auditorium, Atlantic City, N. J. April 1-4.

American Newspaper Publishers Association, Waldorf-Astoria Hotel, New York. April 22-24.

Southern Graphic Arts Association, Knoxville, Tenn. April 24-26.

International Typographic Composition Association, Biennial Eastern District Conference, Hotel New Yorker, New York City. April 25-26.

Technical Foundation for Graphic Arts Industry, Carter Hotel, Cleveland. May 4-5.

National Association of Litho Clubs, Ben Franklin Hotel, Philadelphia. May 16-17.

International Craftsmen's Fourth District Conference, Mayflower Hotel, Washington, D. C. May 30-31.

International Association of Printing House Craftsmen, Hotel Jefferson, St. Louis. Aug. 10-13.

Printing Industry of America, Chase and Park Hotels, St. Louis. Oct. 12-18.

For 21 years
leading supplier
to the
rubber plate
industry.

ECONO

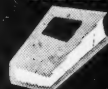
Products, Inc.

MATERIALS AND METHODS FOR BETTER PRINTING WITH RESILIENT MOLDED PLATES

132 Humboldt Street, Rochester 10, New York

COMPLETE SERVICE TO PRODUCERS OF

RUBBER PLATES FOR PRINTING BOOKS



ENVELOPES



BUSINESS FORMS



BAGS, LABELS AND WRAPS



AND ALL MANNER OF UNIQUE SURFACES.

THE GRAPHIC ARTS IN WASHINGTON

Just as THE INLAND PRINTER went to press early in February, the Office of Price Stabilization announced new regulations covering ceiling prices for printing and publishing. Supplementing the news announcement in that issue, Leslie H. Allen, Eastern Editor of THE INLAND PRINTER, now presents highlights of the new Government order.

Under CPR 121, covering printing and publishing ceiling prices since Feb.

4, printers can live if inflation does not get out of hand, but apparently must absorb, with minor exceptions, further rises in wages and material costs, according to the Printing Industry of America. The regulation seems to recognize the principle of the Capehart amendment, which runs only through

July if Congress, against President Truman's wishes, does not lengthen its life.

Covering related services such as typesetting, photoengraving, platemaking and binding, the regulation superseded the General Ceiling Price Regulation, the manufacturers' regulation CPR 22, and CPR 34, relating to service businesses. It restates the exemptions, fixes a base period for pricing practices, and based on margin, materials, production and delivery charges, sets up a formula for printers to determine their own ceiling prices.

Still exempt from price control are concerns whose gross sales for the preceding year did not exceed \$50,000. Also exempt are sales of commodities whose primary value depends on editorial content, expression of ideas or the dissemination of information. This classification includes, but is not limited to, books, magazines, periodicals and newspapers; pamphlets, leaflets, sheet music, music rolls, stamp albums, globes, maps and charts; catalogs, directories, programs, house organs and menus; advertising printed on paper (except containers, labels and certain types of book matches); time tables, tariffs and price lists.

Applying to all services contributing to production, this exemption, in general, takes out from under price control most book and publication and a great deal of commercial printing.

Price-controlled under CPR 121 are bound blank and record books, columnar pads, business forms, check books, memo and scrap books; plain, ruled or printed looseleaf binders, covers and fillers; filing and indexing materials; printed, engraved or plain commercial and social stationery; greeting cards, souvenir postcards and mottoes; tablets, pads, composition, exercise and note books; bonds, certificates, commercial and legal forms; labels, package wraps and bands, safety paper, wall paper, and envelopes not printed by the envelope manufacturer.

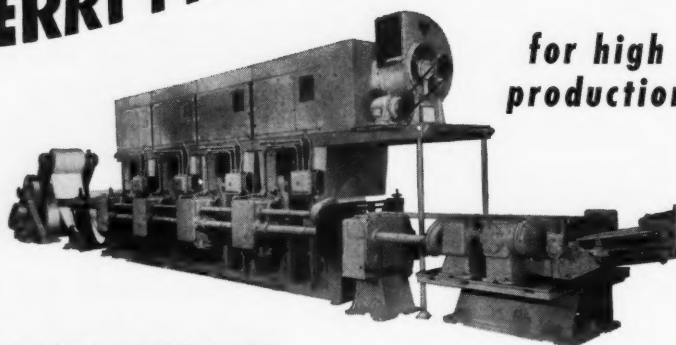
For figuring his ceiling the printer selects as a base period any calendar quarter between July 1, 1949, and June 24, 1950. Different periods for different products are permissible, and naturally the periods selected are those that offer the printer the best price break. The printer must use the same formula, or method of pricing, he used during the base period, and the formula must include margin and charges for production, raw materials and delivery. He figures his ceiling price by computing the sum of these factors as he did during his base period.

Until such time as OPS issues special regulations establishing dollars-and-cents ceiling prices for raw materials, the amount for this factor must not exceed the price set by OPS regulations of July 31, 1951.

The production factor may include only charges for hand or machine operations, or both, including direct and indirect labor for producing the commodity, labor used in factory super-

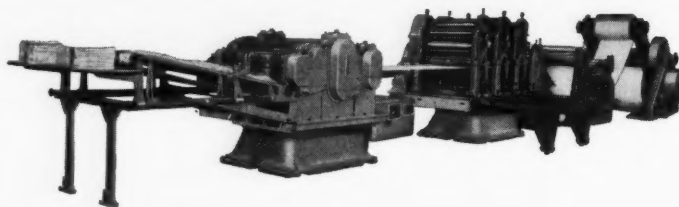
Two SPERRY PRINTING PRESSES

for high
production



SPERRY "1000" ROTOGRAVURE

For wrappers, labels, cartons. High speed . . . rigid construction . . . frictionless bearing mounted rollers . . . fast makeready changeover time. Width 26" and 42"; maximum circumference 46".



SPERRY ROTARY LETTERPRESS

The versatile press that's best known for making paper milk bottles. Capable of a production rate of a quarter million a day. Easy changeover of printing plates for customer imprinting. Printing cylinder circumference: Maximum 32"; Minimum 16"; 26" actual printing width.

Formerly manufactured by the Ford Instrument Co., Division of The Sperry Corporation, now handled by the E. G. Staude Division. See our exhibit at the National Packaging Exposition, Atlantic City, April 1-4.

Manufacturers of infolding and straight line carton folding and gluing machines . . . cellophane window applying machines . . . envelope machines . . . milk bottle folding and gluing machines . . . partition slotters . . . butt splicers . . . printing presses.

E. G. STAUDE DIVISION

THE SPERRY CORPORATION
2675 UNIVERSITY AVE. ST. PAUL 4, MINN.

vision, etc. Production standards and methods or principles of applying production charges must be the same as during the base period.

Margin is defined as the difference between selling price f. o. b. shipping point and the sum of base period raw materials and production charges, figured on a percentage basis, or on a rate per unit of material basis, or included in the machine hour rate. A combination of any or all of these may be used.

Margins are figured in accordance with base period accounting and cost practices, but the printer may change those practices if the resulting price is not higher than would have resulted by using the base period practices. Where the same commodity was sold to the same purchaser during the base period, current margin percentage or rate must not exceed that of the base period. This also applies to sale of a similar commodity to the same class of purchaser.

Base period allowances, discounts or other price differentials cannot be changed unless it results in a lower price.

Printers cannot charge a larger percentage of transportation costs than was required of purchasers of the same class during the base period, but customarily allowed transportation costs, up to a specified amount, may be continued in the same amount.

By March 20 of this year printers whose products CPR 121 covers must have available for OPS inspection records of their pricing formulas. PIA suggests inclusion of these items:

Statement concerning the base period selected; invoices, price lists or quotations covering principal raw materials for that period; schedule of machine and hand hourly rates and an example showing how they are applied; schedule of margins on various kinds of work for various classes of purchasers during the base period; statement of practice followed in adding delivery charges generally, and as to any particular class of work or customer, during the base period and currently. PIA also advises checking hourly rates to be sure they include only permissible wage increases, and keeping base period records intact for two years after duration of the Production Defense Act of 1950.

A record of each sale must be kept by both buyer and seller. If a printer has customarily given sales slips to customers, he must continue this practice. He is required to give a purchaser a slip on request, regardless of prior custom.

Sales at less than ceilings worked out under the CPR 121 formula are permissible, but sales cannot be made at prices adjusted upward in accordance with ceiling price increases after delivery.

Printers who have stated taxes on billings and collected them separately must continue to do so.

Plants which were in business during the base period and later installed

new equipment or methods for producing new commodity requiring new production charges or margin factors must get OPA approval for these new charges or factors. For example, a letterpress plant which installed offset equipment after the base period must get OPS approval for offset production charges and margin factors, and OPS must act within 21 days.

For plants that started business after the base period and before Feb. 4, 1952, the base period is 30 days prior to that date. Plants that started operation after that date must not sell controlled commodities until the OPA approves the ceiling formula. In such cases OPS must act within 30 days.

Ceiling prices, once fixed, cannot be changed except for correcting errors

or for taking advantage of permissible increases. OPS approval is required for corrections that raise ceilings, and OPS must act on applications within ten days.

No More DO-MRO on Plates

It is no longer necessary for suppliers of printing plate material to demand DO-MRO ratings from customers before supplying them with copper, zinc, aluminum, magnesium, etc. NPA Printing and Publishing Division announced in early February that allotments of controlled materials and allocations of uncontrolled materials will continue to be made to such suppliers in the same volume as if their applications were fully supported by DO-MRO ratings.



CONTINUOUS RESEARCH PROVIDES THE

Safety Factor

THAT COUNTS

in TARA *Safety Factor*

ONE-TIME CARBONS

WIDER *Safety* IN ALL-WEATHER WRITING

Heat, cold, humidity or arid climate do not affect the writing characteristics and efficiency of Tara "Safe" One-Time Carbons.

WIDER *Safety* LATITUDE OF USE

Even if selected for a 4-part form, the same TARA ONE-TIME gives equally good writing in 2-part or 7-part forms . . . a clean, satisfactory "write" in every one-time use!

6 STOCK DESIGNS meet 98% of your requirements—reduce production time and work—cut work and material costs.

Ready for immediate delivery. Telephone CHesapeake 3-4167, Chicago

USE the TARA E-Z-SELECTOR to improve your next job!

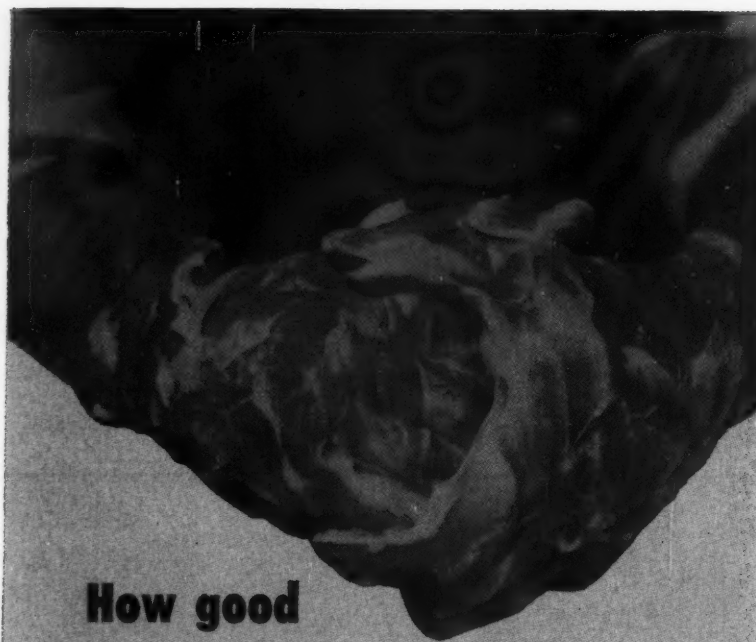
GET YOURS FREE

The American Carbon Paper Corp.

1313 West Lake Street • Chicago-7, Illinois

SEND our FREE COPY of TARA E-Z-SELECTOR plus samples of TARA ONE-TIME CARBON.

NAME _____
FIRM NAME _____
STREET _____
CITY _____ ZONE _____ STATE _____



**How good
a day's work
gets done
by
wash-up
time?**

This final scrub-up signs off another day in the composing room, and the question is *what's going down the drain besides dirty soap suds?* How many minutes and how many dollars were lost today because of inefficient, outmoded and inadequate equipment? How much *waiting* and how much *bunting* and how much *re-doing* ripped productive minutes out of every working hour?

With all operating costs at today's levels you don't need much of this kind of *slippage* to drive profits right out of the composing room. Doesn't that make this a mighty good time to start an equipment modernization program in your composing room? You bet it does, and no matter how modest a start you make, the important thing is to start *now*.

How? From coast to coast, plant operators have found the answer to that—*see your Hamilton representative*. Let him help you improve your layout . . . make better use of existing equipment . . . and set up the purchase of new units you need on a planned and orderly basis. Let him show you why we say *Hamilton equipment gives good men a chance to do good work!*



8-foot Make-up Table No. 2908C01

With a precision-cast-iron or sheet steel top 28" x 96", this Table has—(1) 13 numbered, 30" x 46" letterboards on roller bearings (2) 7 shelves and bin, 21 1/4" wide, open clear through (3) 4 banks of sloping shelves, open clear through, for 68 double-column galleys. Variable optional equipment available.

Hamilton PEAK PRODUCTION **equipment**

HAMILTON MANUFACTURING COMPANY • TWO RIVERS, WISCONSIN

Do You Know That . . .

B. E. ROTHWELL, Canadian Department of Public Printing & Stationery, Ottawa, was among the participants in a New York City study of the Foremen's Management Program sponsored jointly by Printing Industry of America and Lithographic Technical Foundation.

Among the passengers killed in the Elizabeth, N. J., airplane crash Feb. 11 was DAVID DIAMOND, vice-president and secretary, Diamond Typesetting Corp., New York City. He was on his way to Florida for a week's vacation.

New officers of the SEATTLE PRINTING AND PUBLISHING Co. include ORRIN HALE, president, and MRS. EMMA HALE, secretary-treasurer. VICTOR ZAVADIL, former president, who has sold his interest in the company, has joined the sales staff of the Western Printing Co. of Seattle.

CHARLES M. KOON, for the past two and a half years acting chief of the ECA Pulp, Paper and Timber Section in Paris, France, was to return early in March to become supervisor of Oxford Paper Co. technical service department in Rumford, Me.

The exhibit and annual symposium sponsored by POINT-OF-PURCHASE ADVERTISING INSTITUTE is scheduled for April 1-3 in New York's Waldorf-Astoria hotel.

WALTER H. FRICK has been appointed manager of the Nela Press, the printing division of the General Electric Corporation's lamp division at Nela Park (Cleveland). Mr. Frick has been associated with General Electric since 1924 and is a past president of the Cleveland Club of Printing House Craftsmen.

ELMER DOEPEKE has been made vice-president and superintendent of plant operations of the Artcraft Engraving and Electrotype Co. of Seattle. HOWARD L. VIERLING is the new secretary-treasurer in charge of sales. ALBERT SALISBURY is president of the firm.

JAMES L. GOGGINS, president of the Club of Printing House Craftsmen of New York, is now general plant superintendent of the Arco Manifold Co. in that city. He had been Publishers Printing Co. plant superintendent.

JOHN M. MOREHOUSE, Harris-Seybold Co., has been elected president of the Printers Supplymen's Guild of Cleveland. Also named was J. M. Shaub, Ohio Knife Co., vice-president; Sidney Langford, Sigmund-Ullman Co., secretary, and Lester C. Strom, Samuel Bingham's Son Manufacturing Co., treasurer. The board members include C. C. Clippinger, Union Paper and Twine Co., and Frank Morrison, Morrison Printing Ink Co.

EDWARD J. REDMOND has been named sales representative for the Cincinnati territory of the Miehle Printing Press and Manufacturing Co. Mr. Redmond will cover southern Ohio, Indiana, and Kentucky.

The formation of NORMAN A. MACK AND ASSOCIATES in Chicago, an advisory service organization for manufacturers and distributors of lithographic equipment, supplies and products, has been announced by Norman A. Mack, founder of the Maklin Lithoplate Graining Co. of Chicago. A member of the research committee of the Lithographic Technical Foundation and a founder-member of the Technical Association of the Graphic Arts, Mr. Mack is well known in the lithographing industry as a lecturer and author of technical articles. He developed the Speed Jacket System of the dampener roller covering in use throughout the industry.



Stanton C. Saunders



Norman A. Mack

STANTON C. SAUNDERS has been appointed assistant to the president of the C. B. Cottrell and Sons Co. With the firm for more than 16 years, Mr. Saunderson's new office will include new product developments, sales, advertising and general executive duties. He will be located at the home office in Westerly, R. I.

Answers to It's a Quiz

Here are the answers to the quiz on page 60. What is your score?

1. Wire side.
2. False. Normally it does, but all surplus line space can be entirely confined to spaces between words.
3. True; to eight months if pH is raised to 9.0.
4. Dust particles press sheet away from halftone, causing loss of surrounding dots.
5. False—with the grain.
6. Not if the red ink used has aniline base rather than mineral or mercurial base.
7. a or 1880; March 4 issue of *New York Daily Graphic*; title: "Shantytown."
8. d or 16 full alphabets of 144 characters each, to set from 5 to 28 or 36 point.
9. False. Royalties alone were at least 1½ million dollars to Mergenthaler and his heirs.
10. True.

**IF YOU WANT YOUR CATALOGUE...
OR BOOKLET...OR HOUSE ORGAN
...TO BE READ FROM COVER
TO COVER...**

be sure it
has
a cover



PREFERABLY, a cover of
BUCKEYE or **BECKETT**—the good-
looking, long-wearing cover stocks which
have long been the first choice of admen
and printers everywhere. 13 colors, 9 finishes,
to choose from in the **BUCKEYE** line; 10 colors,
9 finishes, in the lower-priced but very attractive
BECKETT line. New sample books on request.

**THE BECKETT
PAPER COMPANY**

MAKERS OF GOOD PAPER

IN HAMILTON, OHIO SINCE

1848

Controlling Tone Values On the Offset Press

(Continued from page 51)

as the speed is increased, but here again tone relationships may suffer and other problems may be introduced.

Speaking of the pressure required to transfer ink to paper, much can be done to either improve or harm the printed tones by varying the pressure between the blanket and the paper. Every pressman should know that too much squeeze between the paper and the

blanket can cause dots to be warped out of shape and shadow tones to be filled in. However, there is a point where extra impression will permit a maximum amount of ink to be transferred to the paper without destroying the dot formation.

Contrary to popular opinion, a "kiss" impression is not conducive to the best printing. Both the paper and the ink determine how much pressure is required for any particular job for maximum ink transfer. By applying this principle, a job which would otherwise

be nondescript, may be turned into one of exceptionally high quality, or one which might be unacceptable may be made acceptable.

Many offset jobs have been literally "made on the press." The whole range of tone values or any particular part of it may be altered to reproduce the subject more faithfully. This can be done through the use of a makeready similar to that used by the letterpress printer, only in offset printing the areas which are to be built up or dropped back are generally altered by adding varying thicknesses of tissue in a manner similar to that used in building up mashed places in a blanket. At times the blanket may be under-packed to allow for this build-up in the desired areas, and tissue is pasted to top packing sheet.

On some of the older types of presses the impression cylinder is covered with a blanket, and on these presses the makeready is placed beneath this blanket. Some pressmen using equipment which does not have a blanket on the impression cylinder paste a sheet of packing on it with the makeready pasted to it, while others actually build up impression locally by pasting tissue directly to the cylinder itself. In light of the general thinking that offset lithography is a process which does not require makeready, and that all preparatory work should be done before the plates reach the press, the use of any of the above methods is completely wrong. In theory this is correct, but until much more is learned about tone control from copy through the finished press sheets, there will always have to be a means available to the pressman for such adjustments as the job may demand.

Earlier in this discussion mention was made of the fact that the offset pressman has considerably more to watch than the letterpressman. Thus far most of the items mentioned have been mechanical and bear a resemblance to those encountered by the man who prints from relief plates. It would not be fair to imply that the chemical part of the process in no way affects tone relationships. However, this fact has been stressed many times by many persons. In fact there is a possibility that too much emphasis has been placed on this subject. At least some very erroneous impressions have been created among some purchasers of printed matter.

In general the thought has gained wide circulation that, because water is

(Concluded on page 82)



"5 o'clock Jitters"

TROTTER COAL COMPANY
1006 GREENMOUNT STREET
MILWAUKEE 3, WISCONSIN

VIA AIR MAIL



go out the window...

Here's an economy idea for any firm which still addresses air mail envelopes.

Business has long known and accepted the advantages of Outlook Window envelopes for regular mail because of time saved through not having to address envelopes and the impossibility of misdirecting mail.

This new *Airmail Style* Outlook Window envelope provides these same advantages for air mail — where speed and accuracy are even more important.

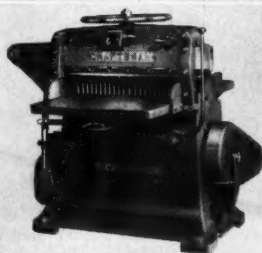
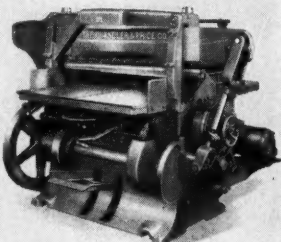
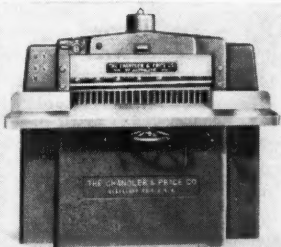
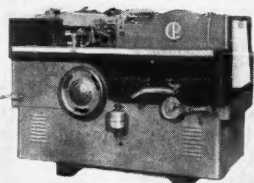
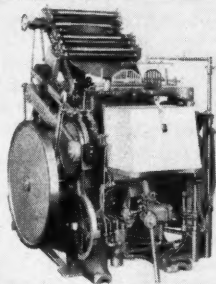
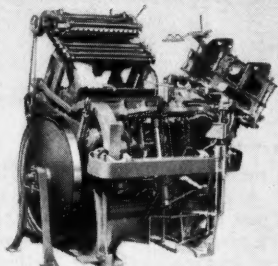
It's one of eleven specific suggestions
for efficient mailing department operation

This Airmail Outlook idea is just one of eleven economy and efficiency suggestions to be found in a new portfolio called "Help for the Heart of Business" which U.S.E. has put in the hands of your paper or envelope merchant for distribution. Ask him to show it to you.



UNITED STATES ENVELOPE COMPANY
SPRINGFIELD 2, MASSACHUSETTS
14 Divisions from Coast to Coast

**Protect Your Profits
with Chandler & Price
Equipment**



BETTER PRESS WORK GREATER VOLUME MORE PROFIT

Can be yours with the
**C & P Craftsman
Automatic 12 x 18**

- **Impression Control**
- **Automatic Feeder**
- **Micromatic Ink Distributor**

● In one day you may have jobs ranging from a hundred impressions to many thousands . . . and all manner of forms from a few type lines to heavy solids. Meeting these demands calls for a versatile press—the C&P Craftsman Automatic.

To answer your needs for convenience in ink flow, fast make-ready, ease of wash up with quick change from one color to another, the C&P Craftsman Automatic has many exclusive features.

Impression Control—With the C & P Craftsman Unit you quickly make accurate adjustments of impression by a few turns of a convenient handwheel, cutting down makeready time $\frac{1}{3}$ or more.

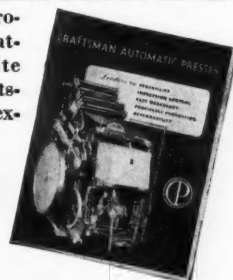
Automatic Feeding—A 14½ inch pile of any stock from onion skin to 12 ply cardboard—including irregular and odd shapes or cutouts novelties—provides steady production on long runs. All feeding controls are conveniently located at front of press. If sheet fails to feed, press automatically throws off preventing impression on tympan.

Micromatic Inking System—The fountain of the C&P Micromatic Ink Distributor furnishes cylinder-type ink distribution and is quickly set for correct inking. As many form or brayer rollers, up to the full number, as may be required by the job being run, may be used. Vibrator rollers may or may not be used on either form or

brayer rollers. Press may be set for "no ink," "continuous" or "automatic" inking.

Hand feeding Practicable—For runs of a hundred or so business cards, invitations, programs and similar small jobs, changing the press to hand feeding takes only a few moments. The change back to automatic feeding is just as easily and quickly accomplished. Many owners of these presses never use hand feeding because so little time is required to set the automatic feed, they employ automatic feed for runs as small as two or three hundred pieces.

There's a dozen other reasons why C&P Craftsman Automatic Units are the outstanding profit producers among platen presses. Write for the C&P Craftsman book that explains why.



THE CHANDLER & PRICE COMPANY

6000 Carnegie Avenue • Cleveland 3, Ohio

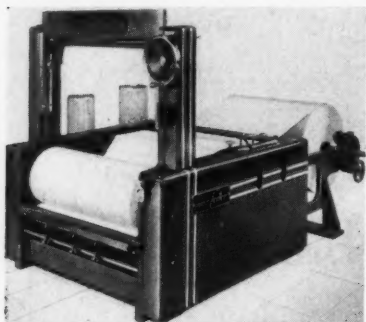
*Where American workmen have been building printing machinery
for American printers for nearly three quarters of a century*

WHAT'S NEW?

IN EQUIPMENT AND SUPPLIES

New Dutro ColorVerter

Puglisi-Dutro, Inc., of 1206 Maple Ave., Los Angeles 15, has developed a new Model 34 Dutro ColorVerter, redesigning the original Model 32 ColorVerter to include improvements.



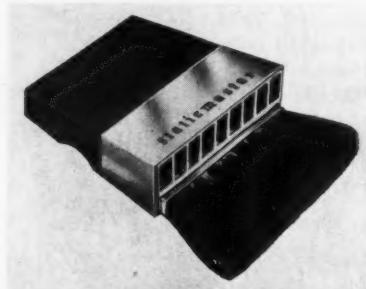
The Dutro Colorverter converts roll paper to any color and slits it to the desired width

The new unit features a larger roll brake, Alemite centralized oiling system, standard glass bottle color feeders, stainless steel receptacles and color trays, individual coloring roll adjustments, toggle and lever throw-off, paper equalizers and front roll slitting with scale for locating slitters.

Designed to accommodate rolls up to 34 inches wide and 34 inches in diameter, the ColorVerter can convert the roll to any color and slit it to the desired width, the manufacturers state.

New Staticmaster Developed

The Nuclear Products Co., 2150 Newport Blvd., Costa Mesa, Calif., has developed a new three-inch Staticmaster. Designed primarily for use by photographers in removal of static electricity, it may also be used for removing dust and lint from printing frames, enlargers, optics, printers and film holders.



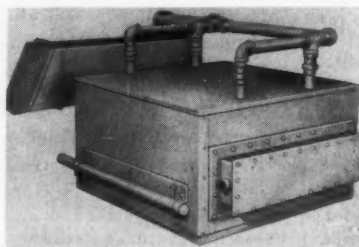
Staticmaster removes foreign particles from printing frames, optics, enlargers, and printers

Carbon Film Tested

Du Pont has developed an improved carbon tissue for photomechanical platemaking to provide a film that could be exposed in the camera, etched out directly and applied to the silk ready for printing, according to the Screen Process Printing Association, 549 W. Randolph St., Chicago 6. The film is presently being tested by screen process printers.

High Temperature Dryer

The new Super Heat Dryer of the Champlain Co., Inc., Bloomfield, N. J., features the use of high temperatures for ink drying for web presses. Constructed of stainless steel and insulated with glass wool, the dryer will withstand temperatures up to 800 degrees F. Electric elements provide heat and



The Super Heat Dryer of the Champlain Co. is said to be adaptable to dye aging, steam setting of inks, and high temperature drying

the unit is automatically controlled, with an independent safety device in the event of operational failure. The web is protected from heat damage by a special cooling device. The dryer is also said to be adaptable to steam setting of inks and dye aging.

Paper Press Test Package

The Byron Weston Co., Dalton, Mass., has prepared a press test package to introduce Weston Bond, 25 per cent rag content, and to give printers an opportunity to try this new paper on their presses.

Consisting of a folding carton containing 100 sheets of 8½" x 11", white, substance 20 paper, the test package provides a supply which can be added to a press run for demonstration purposes or used for proofing letterhead or form set-ups.

The new Weston Bond is available in a complete range of sizes and weights in white and five colors and in two special items, Weston Bond-Litho Finish and Weston Opaque Bond.

Hot Stamping Presses

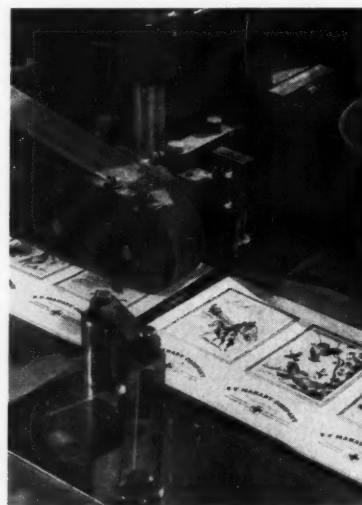
The Craftsmen Machinery Co., 575 Atlantic Ave., Boston 10, Mass., has added a new line of hot stamping and embossing presses for hot stamping or embossing leather, imitation leather, cloth, silk, celluloid, plastics, paper, books, and other items. The line includes three hand-operated bench models, the Cramaco Utility with a bed size of 8" x 8"; the Universal, bed size 9¾" x 10¾"; and the Super, 11¾" x 13¾". Standard equipment includes an electrically heated head, automatic roll leaf attachment, feed table with drawer, sliding bed plate and sliding head plate. Pressure is applied to the head by hand lever and toggle action.

There are also two motorized, semi-automatic machines in the line, the Superior with bed size 11¾" x 16¾", and Junior, 9¾" x 12¾".

Pad and Bookbinding Tape

The Minnesota Mining and Manufacturing Co., 900 Fauquier St., St. Paul 6, Minn., has announced that Scotch brand acetate fibre tape No. 750, originally designed for office edging work, is now available for volume production pad and bookbinding operations. Blue prints for modifying existing stripping equipment for use with the tape are furnished upon request.

The tape, having a 4-mil thickness, is made in standard ¼" to 1" widths on 2,592" rolls. Other widths and roll sizes are available on special order.



Scotch pressure-sensitive tape may be used for volume production in padding and bookbinding

Two-Wheel Truck Developed

The Hamilton Caster and Manufacturing Co., on the Dixie Highway, Hamilton, Ohio, has designed a new two-wheel truck for use by publishers in handling newspaper and magazine bundles. With a vertical loading sur-



face of 18" x 44", a lower platform of 15" in depth, this 110-pound lift has a capacity of 400 pounds. Feet under the lower platform stabilize the truck while cartons, boxes, packages, or bundles are being loaded.

New Line-Up Table on Market

A new line-up and register table has been introduced by the Jos. Gelb Co., 356 W. 40th St., New York 18. The table features precision gear-driven horizontal and vertical straight-edge carriages, vernier dial calibrations synchronized with the table scales, and automatic height control. Incorporating the Helb automatic compensator, the table is equipped with two paper grippers. Standard equipment motors operate on 110 volt, 60 cycle alternating current but motors for other voltages and for direct current are available.

Known as the Model GNL, the tables are available with the work area in the following sizes: 44"x64", 51"x76", 62"x84".



Precision gear-driven horizontal and vertical straight edge carriages are features of line-up and register table made by Jos. Gelb Co.

McLAURIN-JONES

Product

Compliment

your
finest
craftsmanship



Old Tavern gold and platinum papers

Created specifically to add a new sparkle of personality to the printed word, Old Tavern Metallic Papers compliment your craftsmanship with a brilliance and distinction that's sure to bring new business to your door.

The smooth, glittering surface of Old Tavern Metallics is casein-coated to take fine line or halftones, bold powerful open-face moderns, and light, delicate serif types with equal excellence of reproduction.

Old Tavern Metallics are manufactured by one of America's oldest fine paper firms — McLaurin-Jones Company — are available plain and gummed at surprisingly reasonable prices. Write today for handsome sample folder to assist you in selling your customers.

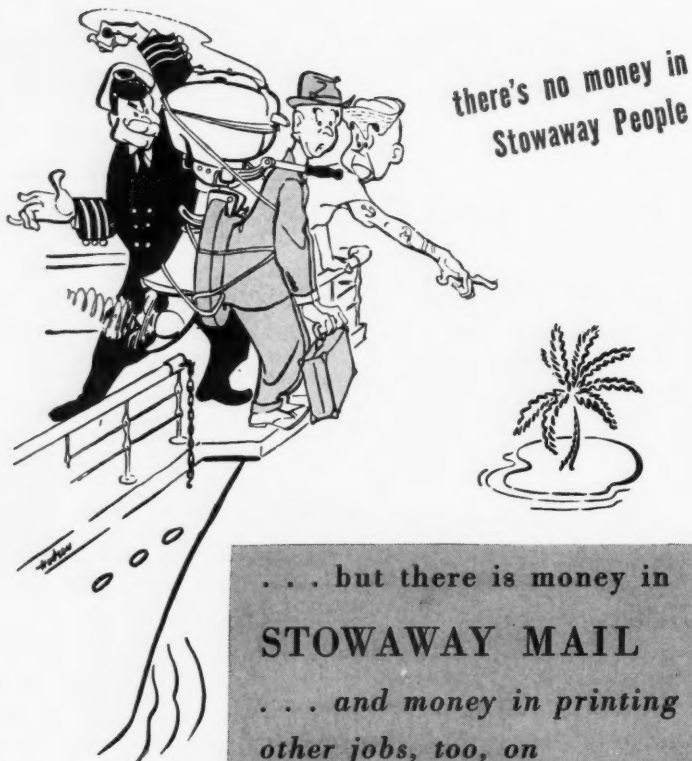
McLAURIN-JONES CO.

MAKERS OF FAMOUS WARETONE MIRROR FINISH PAPER, GUARANTEED FLAT GUMMED PAPERS, RELYON REPRODUCTION PAPER AND WARE POSTCARD

BROOKFIELD, MASSACHUSETTS

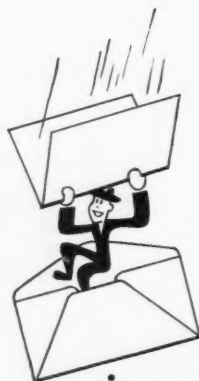
OFFICES IN: NEW YORK CHICAGO CINCINNATI LOS ANGELES

Mills located at: Brookfield and Ware, Mass. Grand Rapids, Mich. and Homer, La.



ONION SKIN

Lightweight Bond by **FOX RIVER**



To your customer's profit — and to yours, also — always check the possibilities of Onion Skin by Fox River when you're called in on a direct-mail program. At no extra postage cost, circulars on this fine lightweight bond often stowaway with letters, statements, invoices, price lists, and larger mailings. Write us for ...

Free Kit of Printed Specimens

... ask your Fox River merchant for samples. Cockle, glazed, unglazed and laid finishes; also six colors. Fox River Paper Corp., Appleton, Wisconsin.

Stowaway an EXTRA CIRCULAR without adding an Extra Stamp



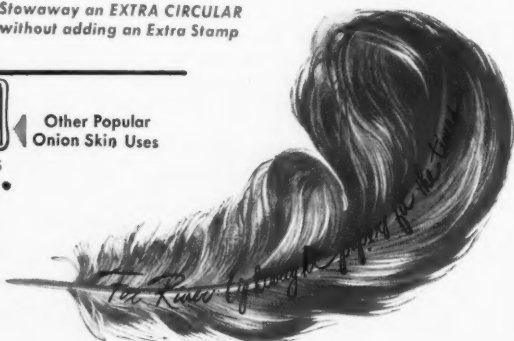
AIR MAIL
overseas and
extra-long
domestic letters



PRICE BOOKS

Other Popular
Onion Skin Uses

PLANT
FORMS



New Literature

Ink Specimen Book

Sigmund Ullman Co., division of Sun Chemical Corp., has issued an "Off the Shelf" specimen book showing 35 colors and 20 tints of a new line of standard printing inks developed for Mid-Western distribution. Book includes formulas for opaque and transparent tints formulated from six basic components which can be purchased in a single package. The inks were designed exclusively for Miehle verticals and horizontals, Kellys, Millers and other automatic presses. Requests for the book should be addressed on company letterheads to the company's Chicago office, 2820 West Grand Ave.

Prepress Equipment Catalog

Vandercook and Sons, Inc. of 900 North Kilpatrick Ave., Chicago 51, has issued a new illustrated price catalog of its prepress equipment for letterpress, offset and gravure.

New Mohr Saw Bulletin

The Mohr Lino-Saw Co., 126 N. Union Ave., Chicago, has prepared a new edition of the "Mohr Saw Users' Bulletin." The Bulletin is published periodically by the firm to disseminate information on the operation and maintenance of Mohr saws.

Speed-Drives Booklet

The Reliance Electric and Engineering Co., 1088 Ivanhoe Road, Cleveland, has prepared Bulletin D-2311 to present a simplified non-technical explanation of the Reliance V-S Drive, its "economics," application, and operation in providing adjustable speeds from AC circuits. Briefly discussed are seven basic functions of this method of power transmission. Supplementary information includes diagrammatic and tabular charts covering basic speeds and horsepower-torque characteristics of the drive.

Booklet on Metal Base System

A new booklet, "Profitable Letterpress Printing," issued by the Printing Machinery Co. of 436 Commercial Square, Cincinnati, Ohio, attempts to show graphically the savings to letterpress printers resulting from the use of a metal mounting base system, and contains information, including illustrations and details of accessories, of the new Magnesium Sterling Toggle Base. The catalog also illustrates three jobs that were formerly printed from type and wood-mounted cuts and then printed with Sterling Toggle Base.

Hand Lift Truck Booklet

The Barrett-Cravens Co., 4609 S. Western Blvd., Chicago 9, has prepared a bulletin on its current models of Barrett single stroke hand lift trucks. Specifications are included for models shown.



We've got the proof to show printers...

That Airfreight can create extra days for production!

COMPARE THE TIME required for surface shipments with that of Airfreight. The huge difference represents a saving that has provided many far-reaching benefits for the air-minded printer.

With delivery time reduced to a fraction of what it was by surface transportation, printers have acquired better control over the distribution and releasing of dated material. They now have more days for production and planning and

can obtain contracts in distant cities previously forbidden by their inability to compete delivery-wise with local printers.

Effecting all phases of the printing industry, these are benefits that can appreciably lower the overall cost of doing business. That's why the initial choice of Airfreight usually requires a management decision. Let an American representative show you how Airfreight can produce dividends for your firm. Wire collect to American Airlines, Inc. Cargo Division, 100 Park Avenue, New York 17, New York.

AMERICA'S LEADING AIRLINE

AMERICAN AIRLINES INC.



Check American First For Every Airfreight Problem—Here's Why

- CARGO CAPACITY**
American has the greatest available ton-mile capacity of any airline
- HANDLING FACILITIES**
American's airfreight facilities are backed by the largest personnel force of any airline
- EXPERIENCE**
American has been operating airfreight service longer than any other airline
- COVERAGE**
American directly serves more of America's leading business centers than any other airline
- KNOW-HOW**
American has handled more freight than any other airline

Production Management Aids Mean Greater Volume To Printer and More Money Saved for Customer

(Continued from page 33)

should not be delayed. The longer you put off the purchase of additional saws to avoid having compositors wait their turn to cut material, the longer you take to purchase high-speed, gauge-marked, even-pressure quoins for quick and efficient lockup of type forms for press, the longer you take to purchase galley-lock and page tying-up devices to save minutes in tying up type pages

for proofs or storage, the longer your costs will remain higher than the costs of your more progressive competitors.

How good is your production planning in determining impositions for press and folder? Do you plan impositions that save press impressions, the making of plates, and bindery operations? For instance, split-fountain printing is regularly done in many

printing plants and if you aren't using this method of production you must be losing jobs in this category to your competitors who are.

Some books can be bound two-up yet printed with only one set of plates or even from type. Imposition of the pages one-up and one-down in an unusual manner will accomplish this economy. The advantages are obvious since gathering, signature sewing, side stitching, perfect binding and covering all can be done two-up without the added expense of making any plates or an additional set of plates, and without imposing and making ready additional forms.

Your binder, if this work is procured outside, should be consulted for folding impositions to effect economies in his operations at lower cost to you. You will find that in long-run work, additional plates, additional forms imposed to run sheetwise, and additional make-readies will be an economy because the work can be handled in gangs in the bindery. Planning the best impositions for each job is extremely important and great economies are effected with clever impositions.

Selecting press equipment and other equipment for the plant is important to us all in production management as we live with our decisions for a long time after the purchase. It is not possible to discuss this problem thoroughly here. It suffices to say in regard to press equipment that the printed product of the plant controls the decision of whether to go into offset and what size press to begin with, or whether to buy larger letterpresses as against the smaller faster letterpresses.

The amount of work available controls the decision as to purchasing the new press as an additional press or as a replacement press. In my opinion an additional press should not be considered until the present press is operating at least two shifts. A result of the two-shift operation is a desirable spread of the overhead expenses into more chargeable hours.

Replacement presses for same size old models should certainly be purchased after the depreciation period to get the definite advantages of faster production, fewer repairs and better quality.

In considering the purchase of a larger press as against a smaller press it is wise to consider floor space, manning, quality, down-time, capital investment and composing room and



**SAME PRESS!
SAME INK!
SAME CONDITIONS!**

... but how much better the job looks!

"33" INK CONDITIONER improves press work noticeably. All inks print with greater sparkle and brilliancy. "33" increases the affinity of ink to paper—its strong purging action keeps halftones clear, sharp and open through long press runs. You get improved overall print quality. Added bulk provides greater coverage—at little extra cost. "33" reduces the causes of re-runs. You save pressmen's time and material costs.

For better printing... and satisfied customers—specify:



the shop-tested wetting agent—used in more quality inks than any other wetting agent.

"33"
INK CONDITIONERS
Makes Good Ink Better

Write for free copy of "TO THE PRESSMEN" which tells the advantages of "33" and "0-33".

8-LB. TRIAL ORDER

See your local dealer or jobber—or write direct for an 8-lb. trial can. If "33" fails to give complete satisfaction, return the unused portion at our expense. Specify "33" for letterpress and "0-33" for litho and multilith.

100%
Guarantee

Central **COMPOUNDING COMPANY**
1718 North Damen Avenue, Chicago 47, Illinois
IN CANADA—It's CANADIAN FINE COLOR CO., LTD., TORONTO
Export Division: Guiterman Co., Inc., 35 South William Street, New York 4, N. Y.

bindery adjustments since all of these tend to favor the smaller press. However, if the work has become long-run and bindery expenses can be reduced by folding larger sheets into signatures with the result that fewer signatures are handled, certainly the larger press should be purchased.

Letterpress makeready is probably the most fertile field we have for time and cost reduction. Premakeready of the entire form before it reaches the press is necessary. The larger plants should have a premakeready section and it will certainly pay for itself. The smaller plants should insist on absolute type-high composition whether from their own typesetting machines or from those of their trade composition sources. Slugs from line-casting machines should be "miked" twice a day to keep the .918" height and also checked carefully to get the exact point size without any variation in the thickness of the slug from end to end and from top to bottom.

Engravings, mounted electrotypes and patent base electrotypes from outside sources are purchased with the expectation that they will be accurate to micrometer measurement and we should insist on this accuracy to reduce our press makeready time.

Strangely enough, if some pressrooms were to receive the form perfectly premakeready, they would still have excessive makeready time. The reason is simply that their presses are old, beds are not even, and cylinders are worn and not riding true to the bearers.

At least once every two years presses should be gone over to correct these faults and to add what is called a permanent makeready. After press correction by adjustment and replacement of parts where necessary the press is ready for the permanent makeready.

By the use of leveling blocks locked up on the bed of the press and printed, the entire printing area of the press clearly shows up all the high and low spots. A permanent makeready making up for the deficiencies of the cylinder and the bed is then placed on the cylinder of the press.

It should be remembered that before this press correction and permanent makeready, every form that went on the press was getting a makeready for the form, the cylinder, the bed, and the press itself. Thus, with premakeready, press correction and permanent makeready one-half to one-third of former makeready time can be eliminated.

For those interested in pen ruling or lithography, the lithography process is at present rapidly replacing bindery pen ruling in the production of cash books, journal books, ledger books, accounting and other record-keeping forms. This type of work, when done on pen ruling machines, necessitates, as a general rule, two runs through the ruling machine, one for the cross rules and one for the down rules, and in addition, requires a run through letterpress or litho equipment for the printing of column headings and pagination. This means three separate runs to produce finished work.

The advantages in using lithography for this type of work are numerous, unless a small run with no printing is required. The horizontal and vertical ruling, the column headings, the pagination, and any other printed matter can be produced with only one run through litho presses, saving many impressions. Litho presses can run larger sheets which mean fewer impressions; they are at least three times faster, and their product is superior to the product of pen ruling machines.

In the bindery, sheet gathering production is definitely being increased by

Folks, my vote is for **OLYMPIC BRISTOL**



Printers who know vote WHEELWRIGHT OLYMPIC BRISTOL the most useful, printable bristol in the land. OLYMPIC is really a complete printing bristol line. It comes in white and 10 attractive tints. You have your choice of antique or plate finish. And you can print this uniform, carefully sized bristol by offset or letterpress.

Remember also SUPERFINE BRISTOL for super-fine results (white only), and FIBERFOLD, the extra-strong folding bristol in the plate finish. All are standard products of The Mead Corporation. Made by Wheelwright Papers, Inc., Leominster, Mass.

Ask your Wheelwright paper merchant for the new OLYMPIC sample folder.



SPECIFY

Wheelwright Papers

COVERS • BRISTOLS • BLANKS • INDEXES
BLOTTINGS • VELOURS • CUT CARDS

the use of joggers. We found it advantageous to install an overhead rail containing electric current from which power cables can be moved up and down the length of the entire bindery. These power cables are plugged into joggers and other small bindery equipment and permit free movement of equipment to get straight-line production. These joggers, for instance, are brought to the girl who has a sheet gathering job and are placed on her right or left as desired. Fewer joggers are required when used in this manner; when not in use are moved elsewhere.

In binderies where a lot of padding is done and hot glues and crash are

used to hold the pads together, a fine savings can be effected by substituting for the hot glue and crash a cold padding compound.

We experimented with a half dozen compounds placing them in hot and cold storage places for several months and then tested them for flexibility, adherence, and sheet-from-pad tearing qualities. Then checking cost, ease of application and quickness of drying after application, we selected the outstanding performer. It was estimated that we saved 15 per cent of our labor and material padding costs in the first year we substituted cold padding compounds for hot glue and crash.

Many plants today are producing pamphlets of 8, 12, and 16 pages regularly and binding them by folding, stitching, and trimming. The binding can all be done in one operation by pasting, folding and trimming on buckle-type folding machines. Paste is applied before the sheets enter the first folding plate and it is necessary to cut rollers to avoid smearing the glue. The trimming of the head and foot of the page is done by slitters in the right angle section of the folding machine and the pamphlets can be packed right off the folder. Regular monthly or weekly periodicals or pamphlets are a natural for this method of binding.

Should the pamphlets require two more folds to get into a number 10 envelope, these two folds can be made following the pasting, folding and trimming operation, all done one time through the folder. Impositions for paste folding, however, are entirely different than all other impositions.

I have only scratched the surface of "Production Management Aids." There are countless other aids that would help us all if we could only learn of them.

Controlling Tone Values On the Offset Press

(Concluded from page 74)

used on an offset lithographic press it is impossible to maintain accurate and uniform color control. Also the implication is generally given that it is impossible to attain the snap and contrast by lithography that can be shown by letterpress printing. The reason usually given is again water.

The control of water on a press is important. In fact it is one of the most important if not *the* most important skill which an offset pressman must acquire. Furthermore it can vary with every size and design of press, every type of plate, and every class or grade of grain. The only rule which can be followed in controlling the water on the press is, "A plate prints best just when it is ready to scum." Good pressmen are able to steer this narrow course between scumming and carrying too much water exceptionally well. In fact they are able to do it so well that job for job they are able to maintain greater uniformity of color than their letterpress cousins who have had equal training in their craft. Likewise, it is possible to print with greater contrast and a longer range of tone values by offset than is commonly done by letterpress.



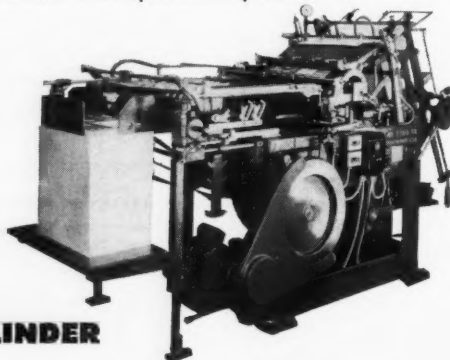
Edward H. Massei, President, Paramount Press, Worcester 4, Mass.

"After more than two years of constant operation, my Banthin Press shows no sign of wear. . I can jump from one job to another with surprising speed, because the bed of the press is out in the open. Large solids are printed easily because of the Banthin's superior ink distribution. I like the Banthin . . a profitable press."

the
Banthin

**13 x 20
HORIZONTAL CYLINDER
PRESS**

BANTHIN ENGINEERING COMPANY • BRIDGEPORT, CONN.



You're Sure when you order...
You're Proud when you serve



Seagram's *Seven Crown*

SEAGRAM'S 7 CROWN BRANDY WHISKY. 40% ALC/VOL (80 PROOF). 100% GRAIN NEUTRAL SPIRITS. SEAGRAM-BUTLER CORPORATION, NEW YORK.

FOR MAXIMUM SALES APPEAL Print YOUR car cards on FALPACO COATED BLANKS

Get this assurance, the next time you order car cards! Specify Falpaco Coated Blanks, famous for blue-white color and exceptionally smooth finish. Then you will be sure of fine reproduction and perfect register—the kind which will bring out the best in your design, colors and copy.

The Seagram's Seven Crown end card shown above is an excellent example of Falpaco sales effectiveness. It was printed in four color process—letterpress, on 5-ply Falpaco Coated Blanks, coated one side, by Bragaw-Hill, Inc., of New York City, one of the leading Car Card printers.

Falpaco Coated Blanks are also specially coated for offset lithography and varnish.

As a first step, ask your paper merchant for samples and prices.

*Distributed by Authorized
Paper Merchants from Coast to Coast*

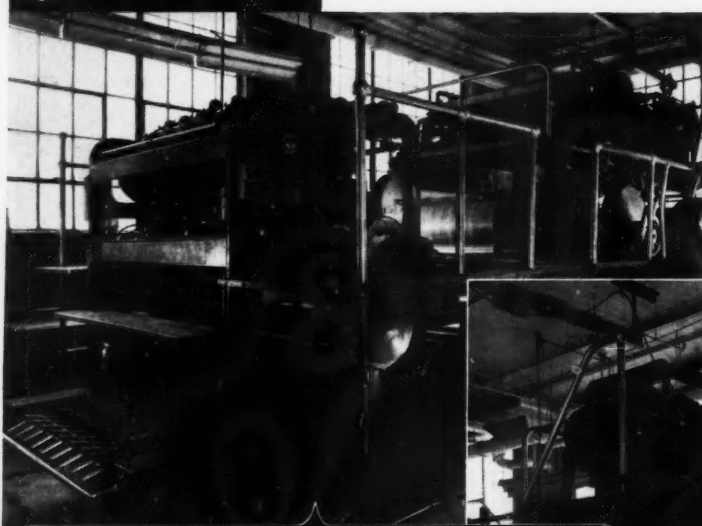


FALULAH PAPER COMPANY

New York Office—500 Fifth Avenue, New York 18 • Mills: Fitchburg, Mass.

2-COLOR COTTRELL ROTARY WEB PRESS

AT A REAL BARGAIN!



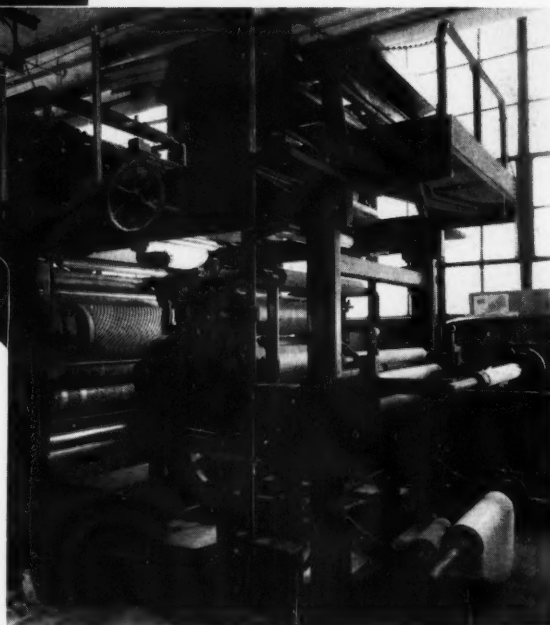
... for printing 2 color 2 sides 96 pages 6 1/4" x 8 3/4" or 32 pages 9 1/4" x 12 1/2" untrimmed. Max. web width 54"; web can be 36" and folder changed to meet requirements. Completely equipped with 2 web unwinders, traveling tympan, shifting tympan roller attachment. Has Chapman neutralizer bars and condensers, overhead hoist for webs, complete set of rollers with extra stocks. Plate cylinder equipped with spiral grooved plate base. Speed 5,000 rev. per hour.

WRITE, WIRE OR PHONE—This is the only press available and being offered at a fraction of replacement value and far below today's market value.

IMMEDIATE DELIVERY!

This press, ideally suited for magazine, catalog and other high production printing, is offered at an unusually low price because publisher needs space for larger equipment now ready for delivery.

Capacity 5,000 completed 96 page or 32 page delivered and folded catalogs per hour ready for trimming and stitching. This press can earn enough extra profit for you in 1 year to pay for itself and more. Price offered FOB Chicago \$18,500.00. (Note: will accept any other reasonable offer.)



1-2 COLOR CLAYBOURN PROOF PRESS

The Claybourn 2-color Proof Press has always met the highest standard of quality. A companion piece of equipment for the 2-color Claybourn Web press, it is also ideal as a photo engravers and printers color proofing press.

Will take 18" x 24" plate size; equipped with frisket device, grooved plate bars, new rollers. This press, completely reconditioned, is offered at less than 25% replacement price. FOB Chicago \$4,950.00.



1-4 COLOR CLAYBOURN PROOF PRESS

The Claybourn 4-Color Proof Press for wet proofing under exacting press conditions is the ideal proof press for the color photo engraver and the publication printer. Complete 4-color process proofs are made

instantly. This press, completely reconditioned with complete accessories, new rollers, plate bars, is offered at a savings of \$20,000. The complete price, FOB Chicago, is \$9,700.00.

Note: We only have one press of each. Items listed and offered are subject to prior sale. Don't delay. The phone number is BRunswick 8-4000, Chicago, Ill.

CONSOLIDATED PHOTO ENGRAVERS & LITHOGRAPHERS EQUIPMENT CO.

Division of Consolidated-Hammer Dry Plate & Film Company

1112 North Homan Ave., Chicago 51, Illinois

Let's swap ideas

Match your printing ideas with these—and win a \$50 Bond!

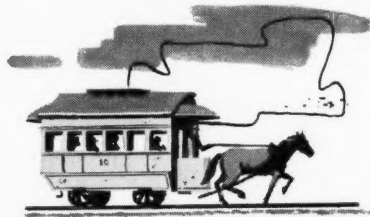
Binding wire on press speeds production!

To make sheets deliver on 25 x 38 Miehle flat bed press equipped with conventional face up delivery, I have discovered a good way to control any size and any stock at maximum press speed. Simply fasten heavy book binding wire on delivery stop fingers so the sheet will be held after tapes forward sheet to delivery stop fingers. Wire should be set to have tension on front 1/4 inch of sheet. As delivery stop fingers rise to release sheet, wire should be set to rise high enough to clear sheet. Wire can be held by fastening to top of delivery stop fingers and bar that operates stop fingers. It should be installed on 3 delivery stop fingers toward the center of delivery. Pusher fingers can be set a little closer than the 1/2 inch from back of sheet. This has boosted production in our shop from 1800 sheets per hour to 2500 sheets per hour.

Albert Wolf, Tribune Printing & Supply Co., Great Falls, Montana

In horse-drawn trolley days...

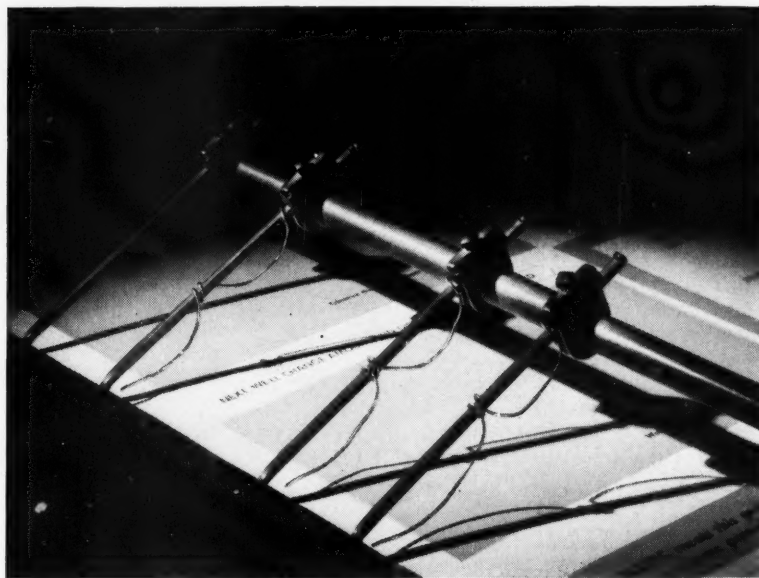
printing paper could be coated only by the costly hand process. Times (and coating methods) have changed since then—yet many printers still pay 20% extra for paper coated that costly old-fashioned way. Today—at far lower cost—the modern machine-coating process



developed by Kimberly-Clark produces a sheet that looks, feels and performs just like costlier enamels. In fact, new Hifect makes premium-priced enamels as outdated as the horse-drawn trolley! Tried it yet? You should!

Air helps feed thin paper to press!

Feeding tissue and other thin papers on our verticals has always been a very slow and troublesome job. Our presses are equipped with a small powder spray non-off set gun. But by shutting off the



powder and allowing the air to blow down on the delivery, which forces the sheet down, we have speeded our presses up to normal running time. Now we run all thin papers as fast as bonds.

Tom Rice, President, Inland Printing Co., Walla Walla, Washington

FREE! 1001 ways to reduce printing headaches!

Would you like to own a booklet that offers practical ideas for eliminating the common headaches of everyday printing? A booklet written from actual experience by many, many printers just like you? "More For Your Printing Dollar" is just such a booklet—available to you at no cost. It contains suggestions for your customers on how to more efficiently plan their printing jobs with you. For a free copy, write to Advertising Division, Kimberly-Clark Corp., Neenah, Wis.

Makes short-run cards waterproof!

Every two or three weeks we print 50 to 100 display cards, 11 x 14 inches, that are exposed to the weather. An easy way to waterproof them is to put press varnish on a Gordon press, lay the printed card on the ink plate, and run the rollers over the

card. Remove the card and stand it up to dry. It will then be varnished on both



sides—and waterproofed. This trick also eliminates the need for a tint block, rubber plate, or for the gripper room to press varnish. It is not intended for long runs.

George E. Person, Daily Signal, Huntington Park, California

Do you have an idea to swap?

Tell it to Kimberly-Clark!

All items become the property of Kimberly-Clark. For each published item, a \$50 Defense Bond will be awarded to the sender. In case of similar contributions, only the first received will be eligible for an award. Address Idea Exchange Panel, Room 186, Kimberly-Clark Corporation, Neenah, Wisconsin.

Kimberly-Clark Corporation

NEENAH, WISCONSIN

Enamels and Coated Printing Papers

© KIMBERLY-CLARK CORP.
T. M. REG. U. S. PAT. OFF.

Cleveland—for Fast, Dependably Accurate ...and Lower-cost Folding



Cleveland Model "K K" — Largest all-buckle type right angle folder built. Folds sheets up to 44 x 64" in parallel section; 44 x 58" in right angle section; minimum sheet 12 x 16". Standard fold plate combination 4-4-2-1. With Model "K K" many jobs that formerly had to be folded on blade type folders on account of sheet size, can now be folded the economical Cleveland way.

When you buy a Cleveland, you buy the best that long experience, sound engineering and the finest materials for the purpose — can produce.

For all around dependability, trouble-free operation and long life, nothing compares with a Cleveland. Only Cleveland has these features:

- Diagonal roller feed table
- Diagonal roller Cross Carrier (no "hickey" rollers needed)
- Each fold plate equipped with its own swinging deflector
- Work printed two or more up may be folded into two or more right angle folded signatures by slitting sheets in the parallel section and folding each sheet individually in the right angle section. This can increase production as much as 40% over any given period.

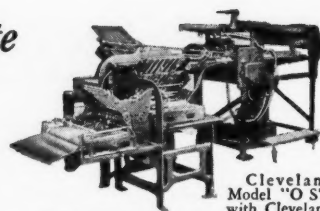
All Cleveland models are easy to operate. Illustrated instruction booklet is furnished to all Cleveland owners.

Once set, your Cleveland stays set to the end of the run, no matter how long.

Should your Cleveland need servicing, you know it is permanently backed by expert service available promptly wherever you may be located. And note this: *The experience of users over half a century proves that the cost of Cleveland maintenance is among the lowest of that of any bindery equipment!*

There are seven Cleveland Models, one or more of which will meet your every folding need satisfactorily and economically, whether you operate a small print-shop or a large trade bindery.

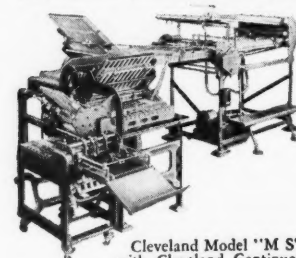
Without obligating you, our representative will be glad to survey your folding problems and make recommendations.



Cleveland Model "O S" with Cleveland Continuous Feeder. For small and medium sized printing plants. Maximum sheet handled is 19 x 25"; minimum 4 x 6". Standard fold combination 3-3-2.



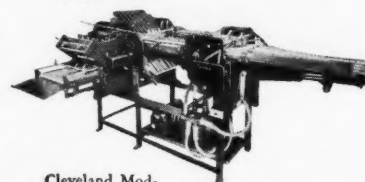
Cleveland Model "O O" with Cleveland Continuous Feeder. Makes every practical combination of parallel and right angle folds within its size range. Maximum sheet handled is 22 x 28" (right angle fold) 22x34" (parallel fold). May be equipped with special map folding attachment. Standard fold plate combination 3-3-3.



Cleveland Model "M S" with Cleveland Continuous Feeder. For middle sized printing plants, especially where trade binderies are not available. Folds sheets from press up to 26 x 40". Standard fold plate combination 4-3-3-1.



Cleveland Model "M M" — Folds sheets from 5 x 7" up to 28 x 58". Makes combinations of parallel and right angle folds of every practical type within its size range. Model "M M" is widely used by both printers and binders. Standard folding plate combination 4-3-3-1.



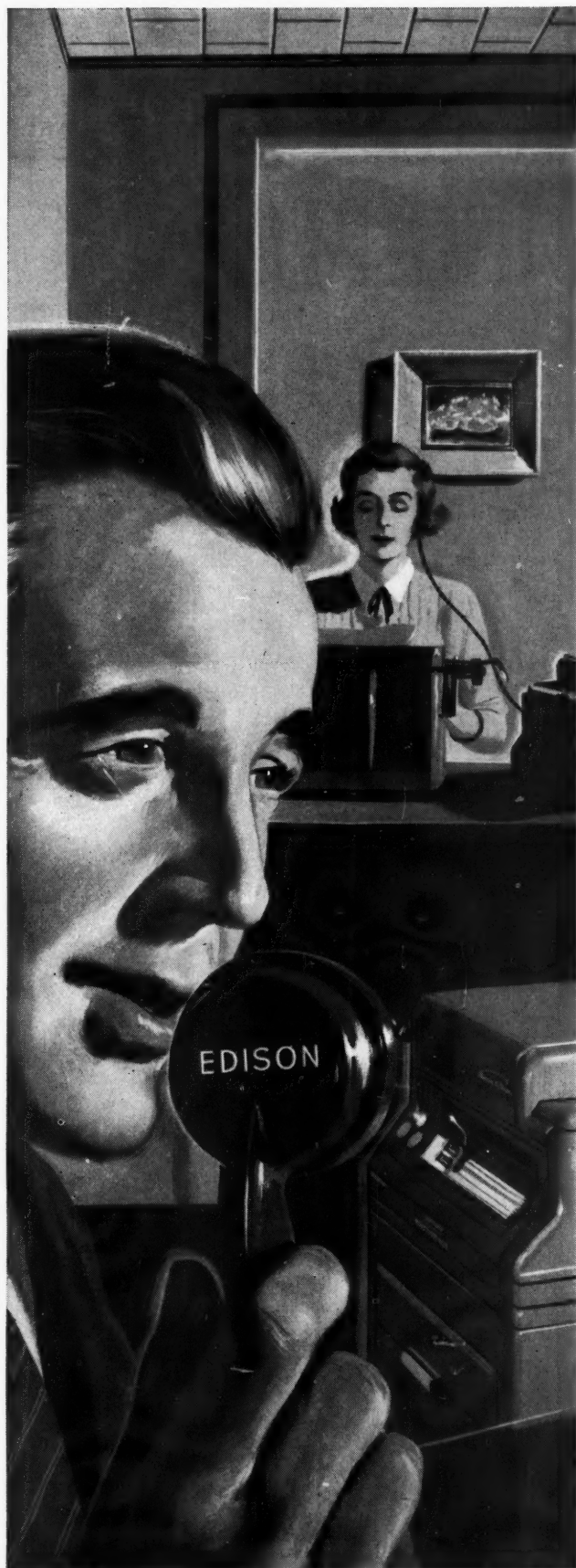
Cleveland Model "W" with Cleveland Continuous Suction or Friction Feeder. For letters, circulars, folders and package inserts. Folds sheets as large as 14x20" and as small as 3x4". Standard fold combination 2-3. Can be equipped with small signature attachment for miniature folds.

Dexter • Christensen • McCain

Modern Machines for Printers and Binders

DEXTER FOLDER COMPANY, General Sales Offices 330 W. 42nd St., New York 18, N. Y.

Branch Offices, Domestic and Foreign Agents



Thomas A. Edison, Inc. gets top quality at lower cost in Consolidated Enamel Papers

With a line of products ranging all the way from dictating equipment to storage batteries, printing costs add up. So Edison specifies Consolidated *Production Gloss* for many important printing jobs because it assures faithful reproduction at savings that average more than 15% of the net paper cost.

For Edison's printer, *Production Gloss* offers still other advantages. It possesses the easy printing and folding qualities which enable him to turn out the finest work with maximum speed and economy of makeready. Its dimensional stability and uniformity of body strength, brightness and ink-receptivity are unsurpassed.

Whether you are interested in advertising pieces, house organs or trade publications, there is a Consolidated Enamel Paper to meet your requirements. Let your Consolidated merchant show you the particular advantages of *Production Gloss*, *Modern Gloss* and *Flash Gloss* for cover, body or general uses. He'll be glad to furnish trial sheets without obligation.

Finest enamel paper quality at lower cost



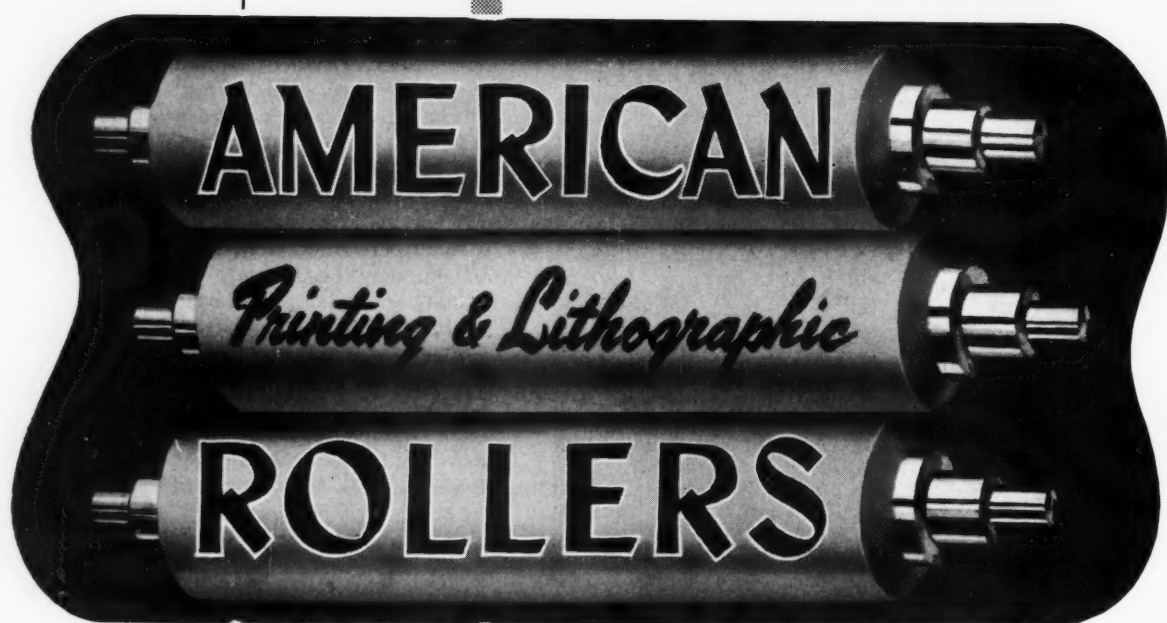
is the direct result of the enameling method which Consolidated pioneered. Operating as a part of the papermaking machine, it eliminates many costly steps still required by other papermakers and produces highest quality paper, simultaneously enameled on both sides, in a single high-speed operation.

Consolidated

ENAMEL PAPERS

Production Gloss • Modern Gloss • Flash Gloss
 CONSOLIDATED WATER POWER & PAPER COMPANY • Makers of Consoweld
 plastic surfacing and industrial laminates • Main Offices: Wisconsin Rapids, Wis.
 Sales Offices: 135 So. LaSalle St., Chicago 3, Ill.

Designed for
enduring
performance...



ALL-SYNTHETIC
RUBBER ROLLERS
COMPOSITION ROLLERS
LITHOGRAPH ROLLERS
MAKE READY PASTE
PADDING GLUE
LONG LYF ROLLER
DRESSING

ORDER
SUMMER
ROLLERS
NOW!

and built to
produce it
consistently !

AMERICAN ROLLER CO., 1342 N. Halsted, Chicago 22 • 225 N. New Jersey, Indianapolis 4.



CATCH THE EYE with Dennison DAY-GLO® Gummed Papers

You'll find more people taking a "second look" at merchandise if the package labels are printed on Dennison daylight fluorescent DAY-GLO Gummed Papers. Whether they're labels, box bands, inserts or point-of-purchase pieces, they'll attract more attention because of their startling brilliance. DAY-GLO colors catch the eye at distances up to four times as far as ordinary colors.

There's a lot of practical experience behind Dennison DAY-GLO Gummed Papers. Crocker, Burbank coats them with Switzer Brothers' DAY-GLO pigments (so they'll shine like a house

afire). Dennison gums them with strong Non-Blocking® gumming (so they'll stick like a long-lost brother).

They print on your regular presses with ordinary opaque printing inks. And you can get them in "the five brightest colors in the world."

Dennison DAY-GLO Gummed Papers mean more sales — for you and your customers. For printing papers with a brighter shine, brilliant daylight fluorescence, ask your paper merchant about Dennison DAY-GLO Gummed Papers. Or write direct to Dennison Manufacturing Company, Framingham, Massachusetts.

"THE FIVE BRIGHTEST COLORS IN THE WORLD"

Fire Orange

Signal Green

Neon Red

Saturn Yellow

Arc Yellow

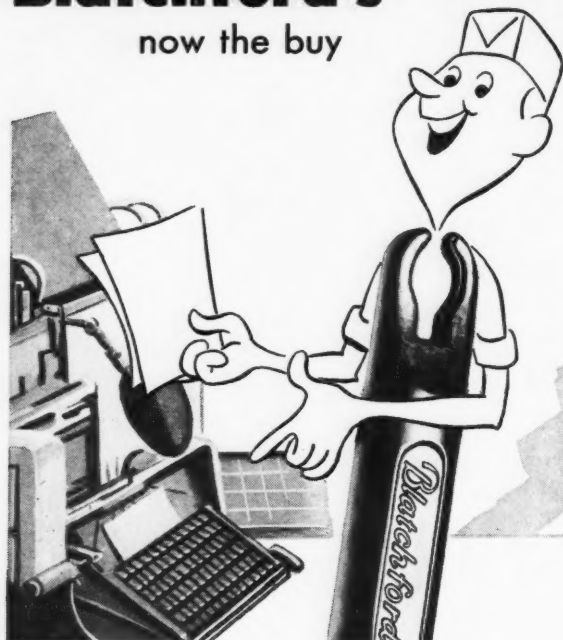
Dennison Air-Conditioned Gummed Papers Test Best on the Press

GUMMED PAPER DIVISION

Dennison Manufacturing Co.

FRAMINGHAM, MASSACHUSETTS

See why
Blatchford's
 now the buy



Today, with costs soaring, your men and your machines must produce to capacity to earn you a profit.

For example, consider the performance of your metal stock. If it is operating below par, here are three reasons to "go Blatchford."

First, Blatchford gives you clean, solid casts. It melts smoothly, flows freely, molds sharply. *Fewer imperfect casts...greater operating efficiency!*

Second, Blatchford Metal gives you a slug or plate that's true to the mold. And its fluidity helps you "get" every detail of mat or matrix. *Less porosity...sunder plates!*

Third, Blatchford Metal gives you long, steady, clean press runs. It stands the gaff. *More dependable performance...fewer press stops.*

Built to save, every step of the way, Blatchford can help your skilled manpower and expensive machinery produce to capacity.

Try Blatchford. See for yourself how it can help raise your production...lower your costs.

➡ **Free chart for remelt rooms** tells, step by step, how to keep metal "healthy" and cut gross loss with Blatchford Type Metal Flux. Just write, Box IP-3, the Blatchford office nearest you for "Re-melt Chart."

NATIONAL LEAD COMPANY—Atlanta, Baltimore, Chicago, Cincinnati, Cleveland, Dallas, Philadelphia, Pittsburgh, St. Louis; New York: E. W. Blatchford Co.; New England: National Lead Co. of Mass., Boston; Pacific Coast: Morris P. Kirk & Son, Inc., Los Angeles.

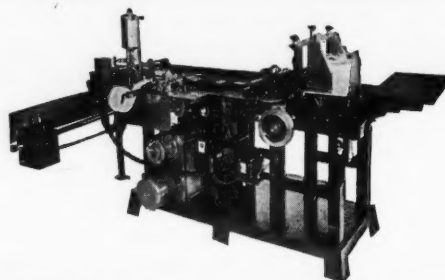


Blatchford

is the **NATIONAL** name
 for dependable metal...

*Reg. U. S. Pat. Off.

**103,000,000 PUBLICATIONS
 ARE MAILED MONTHLY BY
 CHESHIRE MAILING MACHINES**



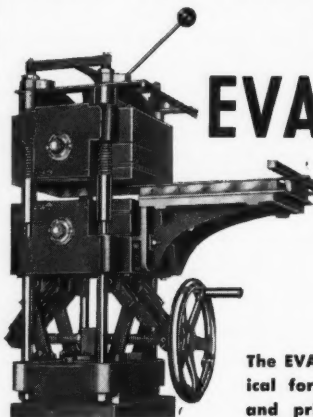
Automatically Cut and Attach Addressed Labels to Newspapers, Magazines, Pamphlets, Direct Mail, at High Speed and Low Cost!

Cheshire Machines have eliminated the bottlenecks in mailing rooms of leading publishers and printers for many years. They cut mailing time 'way down. Save the labor of many hands. Really make money for you. New, improved model is better than ever.

**LET US SURVEY YOUR MAILING NEEDS—WRITE!
 CHESHIRE MAILING MACHINES, INC.**

1415-25 WEST ALTGELD STREET, CHICAGO 14, ILLINOIS

**MAKE YOUR OWN RUBBER PLATES
 IN THE
 EVA-PRESS**



- EASY TO OPERATE
- ECONOMICAL
- PRECISION MADE
- FAST

The EVA-PRESS makes it economical for every printer to make and print from rubber plates. Years of development and testing stand behind every EVA-PRESS. A quality press that makes both matrices and rubber plates. Only 4 minutes actual operator's time; 20 minutes vulcanizing while operator does other work. Makes rubber plates of any desired thickness for use in letterpress and offset presses.

Available in 110 volt, 220 volt, or other specifications

SPECIFICATIONS

- Platen 11" x 13"
- Inside chase 10" x 12"
- Over 50 tons uniform pressure.
- Electrically heated—thermostatically controlled.
- Requires 17" x 28" floor space.
- Stands 37" high.
- Mounts on bench 23" high.
- Shipping weight 600 lbs.

AMERICAN EVATYPE CORP.

DEERFIELD, ILLINOIS

HAMMERMILL BOND Leads the way...

to the 16 other distinct Hammermill grades you can recommend for a wide variety of profitable jobs



HAMMERMILL BOND—"The best known name in paper"... for 41 years the first choice of America's businessmen for letterheads and forms.

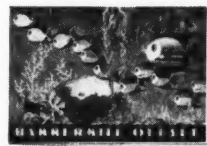


HAMMERMILL SAFETY—For checks, gift certificates, policies—any document with "money value"—ideal for many quick, profitable orders.

COCKLETONE BOND—For discriminating letterhead users...this snow-white paper has the heavy quality feel, crackle and snap of expensive papers.



HAMMERMILL OFFSET—Provides sparkling illustrations, customer satisfaction... doesn't curl, fuzz, wrinkle. For offset or letterpress printing.



HAMMERMILL DUPLICATOR—Fast and easy to print...opens way for tie-in orders with other printing... time-saver and money-maker.



HAMMERMILL COVER—In wide choice of attractive colors to put sales punch and long life in catalogs, booklets and other important mailing pieces.

HAMMERMILL Mimeo-BOND — Helps you get orders for mimeo headings along with letterhead jobs... lies flat, feeds smoothly, no offsetting.



OTHER BUSINESS-BUILDING PAPERS IN THE COMPLETE HAMMERMILL LINE

Management Bond ★ Hammermill Dura-Glo Cover ★ Hammermill Opaque ★ Hammermill Bristol ★ Whippet Bond ★ Whippet Mimeo-graph ★ Whippet Ledger ★ Deeplake Index ★ Deeplake Post Card

NOTE: The offer of these FREE sample books is open only to members of the Graphic Arts. Let us know which ones you'd like, but please make your request on your business letterhead.



HAMMERMILL LEDGER—Favorite with accountants and auditors for 38 years... favorite with pressmen and rulermen for faster, cleaner production.

FREE

Hammermill Manual to help you select the RIGHT grade, weight, finish, color, size for each specific printing job.



Hammermill Paper Company
1601 East Lake Road, Erie 6, Pa.

Please send me—FREE—the new
"Hammermill Manual of Paper Information."

Name _____

Position _____

(Please write on, or attach to, your business letterhead.) IP—Mar.

HAMMERMILL Papers

DISCOVER FOR YOURSELF

WHY SO MANY PRINTERS
PREFER . . .



**COLUMN
WIDTHS AND
GLUED-UP**

Carried in stock
... Prompt delivery
on case lot orders

IRWIN

MANUFACTURING COMPANY, INC.
GARLAND, PENNSYLVANIA

MIRACLES IN '52

Believe It or Not—

"A thin dime still gets you a hair-cut" . . . as it did in Dan Byers' barber shop in Bedford, Pa., in 1885. Dan says: "he never saw any reason to charge more."

14 x 20 BAUMFOLDER cost \$1085 fifteen years ago. Today the LARGER, Finer, Faster "Junior Jet" 17 x 22 . . . \$1285 (\$85 initial . . \$40 a month for 30 months). And BAUMFOLDER users say: "They pay for themselves FIFTY TIMES OVER!"

Shakespeare said, "Don't be the last to lay the old aside." Order YOURS NOW . . . for with aluminum and steel so scarce, we may not be able to build many more.

RUSSELL ERNEST BAUM, INC.

615 CHESTNUT STREET

PHILADELPHIA 6, PA.

THE
**MONOMELT
COMPANY**

THE MONOMELT
THE PLANE-O-PLATE
THE HYDRO-CASTER
MONOMELT POWER SHEARS
MONOMELT MOLDING PRESSES
PLASTIC PLATE CURVER
VINYLITE AND ELECTROTYPERS
SUPPLIES

BAKELITE MATRIX
(Processed by Monomelt)

1611 N. E. Polk St.
Minneapolis, Minn.

VANDERCOOK PRE-PRESS EQUIPMENT

Manufactured by the largest producer of proof presses and other pre-press equipment for letterpress, offset and gravure. Write for a catalog.

VANDERCOOK & SONS, INC.

900 North Kilpatrick Avenue • Chicago 51, Illinois



The R & B EXTENSION DELIVERIES

for MIEHLE, BABCOCK, PREMIER
and other presses

AUTOMATIC PAPER LIFTS

Special purpose equipment for the
Graphic Arts Industry

CONSULT US ON YOUR PARTICULAR PROBLEM

THE RATHBUN & BIRD COMPANY, INC.

DESIGNERS AND MANUFACTURERS • FOUNDED 1898
DEPT. I 379 WEST BROADWAY NEW YORK 12, N. Y.

A COMPLETE SERVICE



Lost in a fog?

ADVERTISING ART

OFFSET PLATES

COMMERCIAL PHOTOGRAPHY

LETTERPRESS PLATES

ROTOGRAVURE

One Source can clear up things . .

Save you Time and Money

THAT'S *Graphic Arts*
MAKERS OF FINE PRINTING PLATES



GRAPHIC ARTS CORPORATION OF OHIO

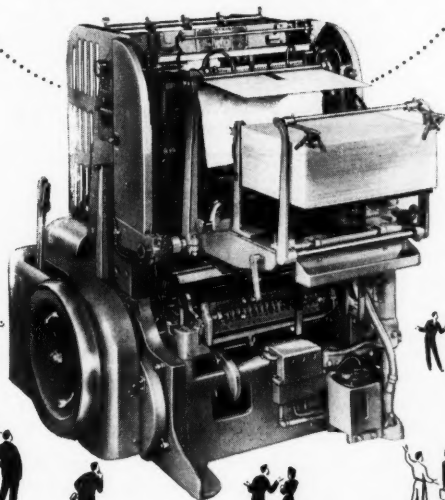
110 OTTAWA STREET
DETROIT

NEW YORK

TOLEDO 4, OHIO
CHICAGO

MIEHLE V-50 VERTICAL

the big money-maker for every plant



TYPE FOUNDRY HAS JUST ISSUED A **NEW** AND COMPLETE **SPECIMEN BOOK**

A letter or card from you will bring a copy by return mail. This 128 PAGE BOOK shows our entire line of accurately cast useful and attractive durable FOUNDRY TYPE in STOCK awaiting your orders.

MACKENZIE & HARRIS, INC.

Pacific Coast Type Headquarters

659 FOLSOM STREET
SAN FRANCISCO 7, CALIFORNIA

M&H Types also stocked by Harry W. Brintnell and Western Newspaper Union Branches in Pacific Coast Area

THE INLAND
PRINTER'S

CLASSIFIED Buyers' Guide

BINDERY

*Engdahl
Bindery*

DIVISION OF C. O. OWEN & CO.

EDITION BOOKBINDERS

"Books Bound by Us Are
Bound to Satisfy."

2200 Maywood Dr., Maywood, Ill.
Telephones: Maywood 9000 and
EStebrook 8-8787 (Chicago)

BRONZERS

• MILWAUKEE BRONZERS—For all presses.
Some rebuilt units. C. H. Henschel Mfg. Co.,
W. Mineral Street, Milwaukee, Wis.

CALENDAR AND CALENDAR PADS

• WHOLESALE CALENDARS, FANS, AD-
VERTISING NOVELTIES—Do your own
imprinting or we do it for you. Sell your regular
Printing Customers. Fleming Calendar Co.,
6540 Cottage Grove, Chicago 37, Ill.

• CALENDAR PADS—67 Styles and Sizes.
Write for catalog. Calendar backs for ad-
vertising, sheet pictures. Wiebush Calendar
Imp'tg. Co., 80 Franklin St., New York, N. Y.

FOR SALE

• 17½" x 22" Cottrell Special Built Four Color
Rotary. Web fed. Delivers in sheets or will
rewind, 10,000 sheets per hour, hairline register.
Contact Turner Printing Machinery, Inc., 2630
Payne Avenue, Cleveland 14, Ohio. TOWER
1-1810. Branches: Chicago-Detroit.

FOR SALE (continued)

3 Monotype Composition Casters,
60 pica

7 Keyboards, 65 and 90 em

4 Type and Rule Casters

1 Material Maker

Large stock of composition and dis-
play mats, molds, keybars, key-
banks, etc.

Complete List on Request

EPCO ERNEST PAYNE CORP.
82 BEERMAN STREET • NEW YORK 7, N. Y.
TELEPHONE BEERMAN 3-1791

OFFSET PRESSES
Single and Multicolor

NEWSPAPER PRESSES
Flatbed and Rotary

COMPOSING ROOM

LETTERPRESS
Platen and Cylinder

BINDERY

Write Your Requirements

BEN SHULMAN ASSOCIATES, INC.
500 FIFTH AVENUE, N. Y. 18, N. Y. • BRyant 9-1132

• FOR SALE: 22 x 34 Miehle Pony two-color
converted Rotary Press with excellent feeder.
Now operating three shifts averaging 13 M per
shift. Can be seen in operation. Only \$2,000.00.
Write, wire or phone, Miles Kimball Company,
Oshkosh, Wisconsin.

• MONARCH ENVELOPES—Sub 20 white
wove, packed 5000 carton, boxed 500—\$2.95 M
F.O.B. Destination East of Mississippi. Old
Dominion Press, Inc., 1205 East Cary St., Rich-
mond 19, Virginia.

• TWO COLOR 65" Model 5/0 Miehle Flat bed
automatic cylinder press. With extension de-
livery. Now finishing long color job. Should
complete about May 10th. Will be glad to show
running. Reasonable price. Will release 6/0
Miehle single color automatic in thirty days.
Box L-64. THE INLAND PRINTER, 309 W.
Jackson Blvd., Chicago 6, Ill.

FOR SALE (continued)

Insist on Megill's
Gauge Pins
for use on all Job Presses

MEGILL'S
PATENT



Spring Tongue®
GAUGE PINS \$1.80 doz. with extra Tongues



MEGILL'S PATENT Original Steel®
GAUGE PINS

HEAD 12, 15 OF 18 PT HIGH - 75c DOZEN

Remember. ONLY MEGILL MAKES
SPRING TONGUE GAUGE PINS.

THE

EDWARD L. MEGILL COMPANY

The Pioneer in 1870

763 ATLANTIC AV., BROOKLYN 17, N. Y.

**Amsco
Chases**

★ Electric-Welded

★ Square and True

★ Absolutely Guaranteed

SOLD BY ALL DEALERS

AMERICAN STEEL
CHASE COMPANY

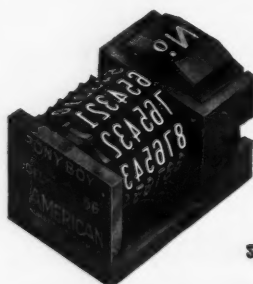
31-31 Forty-Eighth Ave., Long Island City, N. Y.

RUBBER and PLASTIC



1000 BROADWAY

KANSAS CITY 6, MO.



AMERICAN
PONY BOY
MODEL 56

No 654321

Facsimile Impression

SMALLEST STOCK MACHINE MADE

AMERICAN NUMBERING MACHINE CO.
ATLANTIC AND SHEPHERD AVES., BROOKLYN, N. Y.
BRANCH—105 WEST MADISON STREET, CHICAGO, ILL.

PERSONNEL ADMINISTRATION

By Charles Pigors and Charles A. Myers, Personnel
and Labor Relations Consultants. 553 pages, 20 illus-
trations and tables, \$5.50. Here's a practical answer to
your personnel problems—a tested system based on
approved practice among business leaders nationwide.
This book enable you to develop teamwork within your
organization—it sets up a workable program that helps
get your employees working with you, not just for you.

THE INLAND PRINTER—BOOK DEPT.
309 W. JACKSON BLVD., CHICAGO 6

Classified Buyers' Guide (continued)
FOR SALE (continued)



tags

20 STOCK COLORS
MANY GRADES & SIZES
& OVERSIZE DIMENSIONS

Plain or Printed Tags;
made single, gangs,
fanfold; holes, slots,
perforations, brass
eyelets, numbers.

DIE-CUT TAGS
Printed in colors,
string, ready to use.

STRINGING

We punch-string your
own Booklets, Cards,
Tickets, Tags, Folders.
Tied in 100's and boxed.
Tags made from your own stock,
complete with wires, strings, etc.

A Thousand or a Million
COPYRIGHT 1968 STANDARD TAG CO.

STANDARD TAG CO.
ESTABLISHED 1933
TAG MAKERS & STRINGERS
65 DUANE STREET
NEW YORK 7, N. Y.

SYNTRON
"Vibrating" BIN TYPE

PAPER JOGGERS

Are Profitable to Own!
—because they'll save you time and
money in paper handling—at the
press, at the cutter or in the
bindery — jogging heavier lifts
of stock faster than by hand.



Write for
Catalog Data

SYNTRON CO.
575 Lexington, Homer City, Pa.

FOR SALE (continued)



Printing Ink's
TOUGH TO
GET OFF...

VOLAX REMOVES IT
IN A JIFFY!

VOLAX was developed for
heavy-duty skin cleansing... for
removing ground-in printer's ink
FAST—but gently, without irritat-
ing the skin. Contains mild soaps,
water softener and friable vol-
canic ash. A SIMPLE TEST WILL
CONVINCE YOU—Ground-in
dirt and ink discoloration dis-
appear when VOLAX HAND
CLEANER goes to work!

Let your DOLGE SERV-
ICE MAN demonstrate!

VOLAX
dependable
DOLGE
WESTPORT, CONNECTICUT

FOR SALE
Texas Printing Plant
Established 30 Years

In large prosperous Texas oil refining
town. Replacement higher than \$35,-
000 asked. Appraisal available. Owner
old, tired and retiring. Great poten-
tialities. BRYAN HENDERSHOTT, 1025
Connecticut Ave. N. W., Washington 6,
D. C.

FOR SALE (continued)

**KNOWN for fine
quality and good
value!**

**EFFICIENT USED AND
REBUILT MACHINERY**

- 5 Seybold cutters, 38" to 50"
- Linotype Models 5, 8, 29
- Cleveland and Baum folders
- 2 V-45 Miehle Verticals
- Miehle 2/0 hand fed, 43x56
- 3 No. 4-4R Miehles, hand fed and
automatic
- 6 Automatic jobbers, Kluge, C & P
Craftsman and Little Giant
- 4 Harris LSB 17x22 offset presses
- 1 Harris Model LB 41x54
- 3 Cottrell 26x42 sheet fed
rotary presses, 2 and 5 color
- 2 Miller Two Color units

**TYPE & PRESS
of Illinois Inc.**

3312 North Ravenswood, Chicago.
*Standard brands
of new printing equipment*

• AN EXTENSIVE LINE of new and rebuilt
printing equipment on easy terms. Write
for free list. Missouri Central Type Foundry,
Wichita, Kans.

• 19" x 25" No. 6 Hacker Engravers Test
Press, Power drive, motor driven inker and
frisket attachment. Inking mechanism. Good buy
for an engraver. Turner Printing Machinery,
Inc., 2630 Payne Avenue, Cleveland 14, Ohio.
TOwer 1-1810. Branches: Chicago-Detroit.

ALPENOPAKE

SUBSTANCE—17 x 22—24M

TITANIUM TREATED FOR MAXIMUM OPACITY

IDEAL FOR MULTICOPY FORMS

FLETCHER
PAPER COMPANY
ALPENA, MICHIGAN

BOND

Classified Buyers' Guide (continued)
FOR SALE (continued)



Colors, Slits & Rewinds Paper

On the job conversion makes it possible to reduce inventory—Save upcharges for colors and penalties for narrow rolls. Solves the problem of obtaining groundwood and newsprint in colors.

PUGLISI-DUTRO, INC.
1206 Maple Avenue
Los Angeles 15, Calif.

MAIL COUPON FOR INFORMATION

Please send further information on the DUTRO COLORVERTER

FOR SALE

2-1/0, 2-3/0 Two Color Miehle Presses, equipped with Cross Feeders, ext. del. Dexter Pile Feeders available.
2/0 Miehle, Bed 43" x 56", with Dexter Pile Feeder and ext. del.
#10 Babcock, 43" x 55", Dexter Pile Feed.
#4/3 Miehle Unit, 30" x 42", swingback feeder.
V-36-45 Miehle Verticals.
3-1/2" C" Intertypes, #10294, #10753, #10754.
#8 Linotype, 3 magazines.
#14 Linotypes, Single Keyboard.
Kelly Presses: #1 22" x 28"—#2 22" x 34" B - 17" x 22".
22" x 28" Miehle Horizontal.
MAC 17 1/2" x 22" Webendorfer Offset.
SBL Harris Offset, size 28" x 42".
EL 22" x 34" Harris Offset.
41" x 54" 2 Col. Potter Offset, pile del.
LSG Harris, 2-color, 46 1/2" x 68 1/2".
Christensen Stitcher, 5 stations, 2 heads.
12" x 18" C&P. Rice Unit.
Monotype Giant Caster, molds and mats.

NORTHERN MACHINE WORKS

(Tel. Market 7-3800)

323-29 N. Fourth St., Philadelphia 6, Pa.

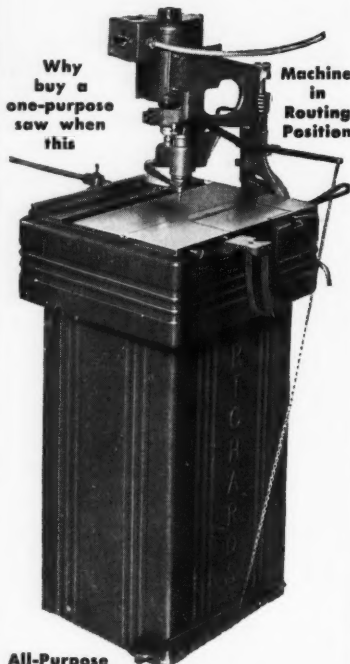


RICHARDS' EXPERIENCE PAYS OFF
Let us help you sell Die-Cut Printing
Ask for Goose Book full of ideas
J. A. RICHARDS CO., Kalamazoo, Mich.

FOR SALE (continued)

"DO-MORE"

Why buy a one-purpose saw when this



**All-Purpose
Saw-Trim-Planer and Highspeed
Router is available for less.**

SEND FOR "55" CATALOGUE

**J. A. RICHARDS CO., KALAMAZOO
13 F. MICH.**

• **SHERIDAN ROWE** Continuous Book Trimmer. Maximum cut 11" x 16", minimum cut 8" x 11". Available for immediate shipment. Contact Turner Printing Machinery, Inc., 2630 Payne Avenue, Cleveland 14, Ohio. Tower 1-1810. Branches: Chicago-Detroit.

• **59" x 83 1/2" Claybourne** Sheet Fed Four Color Rotary. Dexter Suction pile feeder, receding pile delivery. 19" cylinder. Immediate delivery. Contact Turner Printing Machinery, Inc., 2630 Payne Avenue, Cleveland 14, Ohio. Tower 1-1810. Branches: Chicago-Detroit.

HELP WANTED

• **CYLINDER PRESSMAN** — Three-Cylinder shop doing all first-class book and job printing is in need of competent cylinder pressman. Shop is located in midwestern city of 50,000. This position will be permanent for the man who can qualify and show a continued interest. Man most apt to succeed will be a family man, 30 to 40 years old, who has had at least ten years' experience in a first-class shop. Present scale is \$2.33 per hour, plus two weeks' vacation and other benefits. Please do not answer unless you are qualified and want a steady position. Write Box L-68, THE INLAND PRINTER, 309 W. Jackson, Chicago 6, Ill.

• **PRODUCTION FOREMAN** with background of Offset and Relief Printing by old and established firm employing 25 people. General Label, Pamphlet and Commercial Work. An opportunity for man experienced in fine printing and with knowledge of production controls. Duties—Embrace Photo-offset composition, Letterpress Composition, and press operations and controls. Write Box L-63, THE INLAND PRINTER, 309 W. Jackson, Chicago 6, Ill.

• **PRESSROOM FOREMAN** for combination letterpress and offset plant. Must have expert knowledge of Miehle and Harris equipment, inks, and paper. Must know how to handle men. Reply to Box L-66, THE INLAND PRINTER, 309 West Jackson Blvd., Chicago 6, Illinois.

INSTRUCTIONS

LINOTYPE-INTERTYPE INSTRUCTION
Ohio Linotype School
Logan, Ohio

MOTOR CONTROL AND EQUIPMENT

• **CLINE ELECTRIC MFG. CO.**, Cline-West-inghouse Motor and control equipment for printing machinery, 3405 W. 47th Street, Chicago 32, Illinois.

POSITION WANTED

• **MONOTYPER** — Capable and experienced combination keyboard-caster operator. A-1 mechanic and typographer. Write Box L-62, THE INLAND PRINTER.

• **PROOFREADER**—copy editor available soon. 15 years' commercial experience; English, Spanish, Portuguese, French. No floater, 10 years with present firm employing 200. Title: Head Reader. Member ITU. Write Box L-67, THE INLAND PRINTER.

• **COMPOSING ROOM FOREMAN:** A-1 Typographer. Qualified experience in publication, book and commercial work with production know-how. Box L-54, THE INLAND PRINTER, 309 W. Jackson, Chicago 6, Ill.

• **PLANT SUPERINTENDENT**, thoroughly experienced in production, costs, estimating, wishes to relocate in east. Highest references. Write Box L-60, THE INLAND PRINTER.

• **Young man, 29**, with 5 years' accounting and estimating experience in printing, wants to locate in Midwest or West coast. Box L-69, THE INLAND PRINTER.

• **LITHO SUPERINTENDENT**—16 years in the trade. Experienced in all phases of offset production. Excellent references. Can guarantee results. Prefer south or southwest. Address Box L-70, THE INLAND PRINTER.

• **MANAGER and/or SUPERINTENDENT**—Extensive knowledge in printing production, efficient methods, costs, management, labor relations, etc. Would relocate only with a substantial established firm. Young, with 15 years proven practical experience. Now plant manager of medium size midwestern plant. Box L-72, THE INLAND PRINTER.

STATIONERY

• **WEDDING INVITATIONS** and other engraved stationery for fine quality. Siegrist Engraving Co., 924 Oak St., Kansas City 13, Mo.

STITCHING WIRE

• **SPECIFY PRENTISS** Stitching Wire. Over ninety-three years of wire drawing experience. Supplied in coils or on spools. Sold by leading dealers everywhere.

TYPE FOUNDERS

**FOUNDRY • MONOTYPE
and now ALL-SLUG**
Write for economy prices, new free "All-Slug" catalog: 633 Plymouth Court, Chicago 5, Ill.
ACME TYPE FOUNDRY

SHOWBOAT
You will want this exclusive imported design cast by Perfection in Foundry Metal. Prices and specimens sent FREE. Fonts or sorts—24, 30 and 36 point. Write Today!
PERFECTION TYPE • INC.
Dept. IP ST. PAUL 1, MINNESOTA

• **DURABLE FOUNDRY TYPE:** Attractive faces, always dependable. Write for circular Northwest Type Foundry, Minneapolis 15, Minn.

• **FOUNDRY TYPE**—1952 Specimen Review with new faces sent free on request. Write Perfection Type Inc., St. Paul 1, Minn.

THE INLAND PRINTER for March, 1952

Advertisers' Index

Acme Type Foundry.....	96
American Airlines Inc.....	79
American Carbon Paper Corp.....	71
American Evatype Corp.....	90
American Numbering Machine Co.....	94
American Roller Co.....	88
American Steel Chase Co.....	94
American Type Founders.....	4, 5, 10
Amsterdam Continental Types & Graphic Equipment, Inc.....	97
Banthin Engineering Co.....	82
Baum, Russell Ernest, Inc.....	92
Beckett Paper Co.....	73
Blatchford, E. W., Co.....	90
Brightwater Paper Co.....	12
Cantine, Martin, Co.....	9
Central Compounding Co.....	80
Challenge Machinery Co.....	16
Chandler & Price Co.....	75
Cheshire Mailing Machine.....	90
Consolidated Photo Engravers & Lithographers Equipment Co.....	84
Consolidated Water Power & Paper Co.....	87
Cromwell Paper Co.....	Inside Back Cover
Davidson Corp.....	24
Dayton Rubber Co.....	19
Dennison Manufacturing Co.....	89
Dexter Folder Co.....	86
Dolge.....	95
Douthitt Corp.....	97
Dutro, Orville, & Son, Inc.....	6
Econo Products, Inc.....	69
Engdahl Bindery.....	94
Falulah Paper Co.....	83
Fletcher Paper Co.....	95
Fox River Paper Corp.....	78
Graphic Arts Corp. of Ohio.....	93
Hamilton Manufacturing Co.....	72
Hammermill Paper Co.....	22, 23, 91
Harris Seybold.....	28, 29
Hendershott, Bryan.....	95
Howard Paper Mills, Inc. Aetna Paper Company Div.....	7
Ideal Roller & Manufacturing Co.....	97
International Paper Co.....	21
Intertype Corp.....	Outside Back Cover
Irwin Manufacturing Co., Inc.....	92
Kimberly-Clark Corp.....	85
Lawson, E. P., Co.....	13
Ludlow Typograph Co.....	1
MacKenzie & Harris.....	93
McLaurin-Jones Co.....	77
Mead Corporation.....	11, 81
Megill, Edward L., Co.....	94
Mergenthaler Linotype Co.....	Inside Front Cover
Miami Valley Coated Paper Co.....	26
Miehle Printing Press & Manufacturing Co.....	93
Miller Printing Machinery Co.....	15
Monomelt Co.....	92
National Lead Co.....	90
Nekoosa-Edwards Paper Co.....	14
New Era Manufacturing Co.....	8
Northern Machine Works.....	96
Oxford Paper.....	17, 18
Parsons & Whittemore Inc.....	20
Payne, Ernest, Corp.....	94
Perfection Type, Inc.....	96
Puglisi-Dutro, Inc.....	96
Rathbun & Bird Co., Inc.....	92
Richards, J. A., Co.....	96
St. Regis Sales Corp.....	25
Shulman, Ben, Associates.....	94
Simonds Saw and Steel Co.....	27
Sperry Corp.....	70
Standard Tag Co.....	95
Syntron Co.....	95
Ti-Pi Co.....	94
Type & Press of Ill., Inc.....	95
United States Envelope Co.....	74
Vandercook & Sons, Inc.....	92
Weston, Byron, Co.....	2

When you specify



Imre Reiner

renowned lettering artist, works for you!

Reiner Script is a new, informally sophisticated letter to use for a modern, highly personal look.

Cut by world-famous Typefoundry 'Amsterdam' this new face faithfully preserves the artistry of its gifted designer, gives you all the advantages of foundry type.

Here's hand-lettering you can print from, saves plates, is available at short notice, is economical, can be used again and again; and, puts your work in a style class that means more jobs for you.

Typefoundry 'Amsterdam' Types

Stocked and distributed by AMERICAN TYPEFOUNDERS Elizabeth B. New Jersey

Reiner Script is available from 18 point to 96 point - Write for Specimen Sheets!
Printed from an electrolyte

A sure sign
SYNTHOX of quality

THE
Ideal
WAY

SYNTHOX ROLLERS on
your presses guarantee
quality results at the low-
est cost.

These synthetic rollers
won't harden with age.
They're weatherproof and
so easy to clean. Try them.

IR

IDEAL ROLLER & MANUFACTURING CO.
Huntington Park, Calif. Chicago 8, Illinois Long Island City 1, N.Y.

Magnifiers

Photo-Engravers
Photographers
Lithographers
Printers

10-Power
\$850

20-Power . . . \$10.00

Has very flat field and great covering power

THE DOUTHITT CORP.
680 E. Fort St. Detroit 26, Mich.

THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ Despite sales increases of from 7 to 12 per cent, executives of leading printing companies have reported a general percentage decline in net profits, Arthur A. Wetzel, president of the Printing Industry of America, told members attending a two-day meeting of the PIA Committee on Business Controls in Chicago.

Committee members in attendance attributed the profit decline to increased taxes and wage boosts. Several executives reported a decline in both volume and profits but generally the picture was one of high volume and low profits.

Committee members pointed out that PIA is composed predominantly of small businesses whose very existence will be threatened if taxes continue to rise. PIA will sponsor a series of business clinics throughout the country this year so that management personnel may discuss common problems.

* * * *

★ **THOUGHTS WHILE THINKING:** A New York acquaintance of ours, I. D. Robbins by name, thinks that printers ought to increase their customary profit markups by 25 per cent. This might represent an increase in prices of only three per cent to five per cent, but according to Mr. Robbins, it would materially change the outlook for the printing industry.

"Profits in the printing industry have not kept pace with the profits in other fields," said Mr. Robbins, who with the late James F. Newcomb was a figure in organizing the Printing Industry of America some years ago.

To let Mr. Robbins speak his mind freely:

"Where are the 'new highs' in printing? There aren't any. Printers have failed to pass on the full effect of the new taxes, higher labor costs, higher machinery costs, and the higher costs of employing qualified management. The cost of printing has not increased as fast as the cost of paper and other supplies, machinery and equipment.

"The result has been that even where volume has been high and profits have increased dollar-wise, they have by no means increased relative to the decrease in value of money and to the needs of the business for increased reserves and security.

"Compared to the pricing policies in effect in other manufacturing industries and retailing, printers have been exceedingly modest. It is my impression that the pricing practices of the printing industry derive from timidity and are characteristic of the jobbing type of business which does not know when and from where its next job is coming. Some printers are like the small building contractor whose concept of pricing is to recover for his labor."

"If printing companies are to build any security for themselves, they must make and keep larger profits. These profits

are needed in order to attract the really able managers who move to the long and steady profit industries.

"Historically, printers have not obtained sufficient reserves to support a progressive capital investment program. Even if it had been a good policy, printers could not borrow the money for expansion. There have been few, if any, public funds for risk investment in printing. The growth and security of most printing companies is entirely dependent upon saving money out of profits.

"Any realistic analysis of the pricing policies of the printing business as a whole indicates that not enough profit is figured to give the industry the flexibility of investment and secure future which it needs."

What Mr. Robbins says and believes has much more than a grain of truth in it. These are some of the very things now worrying the members of the Business Controls Committee of the Printing Industry of America at their recent Chicago meeting as reported above.

* * * *

★ It's an old one but we got a laugh out of it, and you might appreciate it, too, if you don't find yourself lisping for days afterward.

The editor of a small town newspaper explains the loss of the letter "s" from his composing room as follows:

"Latht night thome thneaking thcoundrel thtole into our compothing room and pilfered the cabinetth of all the eththeth. Therefore we would like to take thith opportunity to apoligithe to our readerth for the general inthipid appearance of your paper. We would altho like to thtate that if at any time in the yearth to come we thhould thee thith dirty thnake in the grathth about the premitheth, it will be our complete and thorough thatithfaction to thhoot him full of holeth. Thank you."

* * * *

★ Drew Pearson's predictions of things to come are 85 per cent correct, his announcer says; ours are 100 per cent correct. Of course, the fact that Pearson has made hundreds of predictions and we've made only one (lately) has nothing whatever to do with the situation.

Last month we predicted that congressmen would be falling all over themselves to kill the 10 per cent surcharge on government postal cards at the first opportunity. There was such a hue and cry raised over a measure originally designed to help printers, but never did, that Congress finally went into action late last month. The House Post Office Committee approved H.R. 5900 to repeal the 10 per cent surcharge on postal cards sold in quantities of 50 or more. The Senate had previously approved a similar measure. Now let's see how long it takes the Post Office Department to act.



To Promote Better Printing

MAKEREADY

... the details
and
the techniques



CROMWELL PAPER COMPANY

THE NEW CROMWELL HANDBOOK OF MAKE-READY...

FREE!

Here—in a handy illustrated booklet—is a clear, concise and comprehensive exposition of the details and techniques of modern printing make-ready. Cromwell Paper Company offers this free booklet as an aid in the teaching and training of apprentices, as a handy reference for pressmen and plant managers, as a text book for students of the graphic arts. To obtain your copies, use the coupon below.

CROMWELL TYMPAN for Better Make-Ready

Cromwell Special Prepared Tympan banishes make-ready troubles. Gives a clean, sharp impression every time. It's extra hard. Uniform throughout. Amazingly high in tensile strength. Has maximum resistance to oil, moisture and atmospheric changes. And it's *unconditionally guaranteed!*



**CROMWELL
PAPER COMPANY**
4801-39 S. Whipple Street
Chicago 32, Illinois

Cromwell Paper Company
4801 South Whipple Street
Chicago 32, Illinois

Please send me _____ copies of your new booklet on
"Make-Ready." No obligation, of course.

NAME _____

FIRM NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

Let's talk FACTS about Intertype Machines

GETTING down to facts, here are a few of the recent developments that make an Intertype® line composing machine more profitable to own than ever.

1. New Timing Device for mixer distributor assures continuous feeding of matrices to front and back distributors.

2. New Counterbalance facilitates timing of distributor screws on Intertype mixers.

3. New First Elevator Alignment Lever aids in setting intricate composition, especially where the body sizes and alignment positions change frequently.

4. New Forked Lever, with built-in self-aligning brake shoe, insures instant, automatic stops in any position of the cam shaft.

5. Improved Mouthpiece Shield for electric pot maintains clean lock-up conditions and minimizes down time.

6. New Knife Wiper removes metal chips more efficiently than ever before.

7. Improved First Elevator Lever Link Spring provides uniform compression in all three alignment positions and reduces wear on matrices.

8. New Left-hand Trimming Knife, held by a solid truss to increase rigidity, makes possible a much greater degree of accuracy in trimming slugs.

These and many, many other improvements are the direct result of constant Intertype research. And all of them are good reasons why it pays to...

Look to Progressive Intertype

INTERTYPE CORPORATION

Brooklyn 2, N.Y. Chicago 10, Ill. San Francisco 11, Cal.
Los Angeles 15, Cal. New Orleans 10, La. Boston, Mass.

